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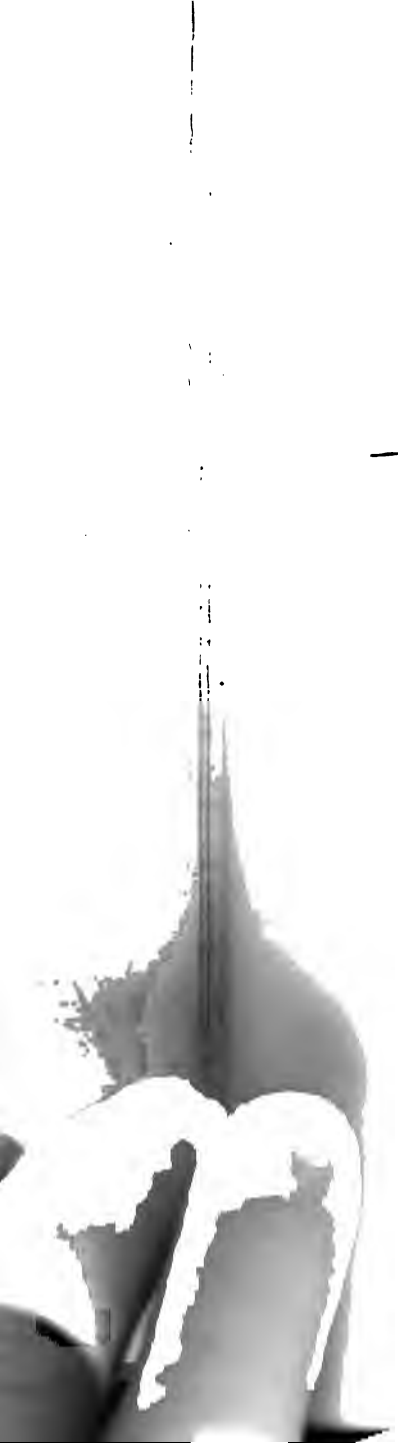

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EXERCISES IN RHETORIC

AND

ENGLISH COMPOSITION

(ADVANCED COURSE)

BY

G. R. CARPENTER

PROFESSOR OF RHETORIC AND ENGLISH COMPOSITION
IN COLUMBIA COLLEGE

FIFTH EDITION

New York
THE MACMILLAN COMPANY
LONDON: MACMILLAN & CO., LTD.
1899

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PREFACE.

Two years ago I published a little book under the title of "Exercises in Rhetoric and English Composition," with the idea of presenting in a compact form (1) such theoretical matter as it seemed to me necessary for the young student of Rhetoric to have thoroughly in mind, and (2) material for practice of all sorts in applying the principles laid down in the text. That book, which was somewhat too elementary for college use, I have now enlarged and made more advanced in character, until it represents, to my mind, a body of instruction in Rhetoric suitable for the first semester or the first two terms of the Freshman year. If any other teacher should chance to make use of my work, he will perhaps be helped by noticing several peculiarities which it shows. First, I have said very little about "style." What a Freshman needs most of all is to write correctly, clearly, and with some vigor. Attempts to lay stress on individuality of style or on the element of beauty in the pupil's writing should, I think, be deferred until later in the course. Second, I have treated Rhetoric as an art, not as a science. The other point of view is natural and reasonable, but, it seems to me, appropriate only for more advanced students than those for whom I intend this book. Third, I

have attempted to broaden the pupil's interest in the art of expression by making an occasional use of Latin, French, and German illustrations. Fourth, I have endeavored throughout, not to expound the various principles on which I think the art of Rhetoric rests, but to propose a series of questions and problems which the instructor and his pupils may together discuss and solve.

To Mr. G. P. Baker of Harvard College and to Mr. C. S. Baldwin of Columbia College I am indebted for their kindness in reading the proofs and in furnishing me with many excellent criticisms and suggestions. To Professor Barrett Wendell of Harvard College and to Mr. R. W. Herrick of the University of Chicago I am under special obligations, for to the instruction of the former is due much of what is good in the text, and to the constant counsel of the latter much of whatever may be found helpful in the exercises.

G. R. C.

July 18, 1893.

TABLE OF CONTENTS.

		Page
Preface		iii
Scheme of Subject-Matter		vii
Chapter		
I.	The Art of Rhetoric; How Rhetoric may be Studied; Standards and Authorities	1
	Exercise I.	11
II.	Method Proposed; Words: Barbarisms; Improprieties	18
	Exercise II.	23
III.	Words: Vocabulary	39
	Exercise III.	42
IV.	Words: Too Many; Too Few	51
	Exercise IV.	54
V.	Long Words *versus* Short Words; Anglo-Saxon Words *versus* Latin Words; Simple Words *versus* Fine Writing; Euphemisms; Definite Words	63
	Exercise V.	67
VI.	Sentences: Punctuation; Solecisms	78
	Exercise VI.	84
VII.	Sentences: Long and Short; Periodic and Loose; Balanced	91
	Exercise VII.	109
VIII.	Sentences: Unity	130
	Exercise VIII.	133

Chapter		Page
IX.	Sentences: Emphasis and Coherence	139
	Exercise IX.	145
X.	Paragraphs: Unity, Emphasis, and Coherence	153
	Exercise X.	165
XI.	The Whole Composition: Unity, Emphasis, and Coherence	177
	Exercise XI.	183
XII.	Qualities of Style: Clearness	187
	Exercise XII.	190
XIII.	Qualities of Style: Force	198
	Exercise XIII.	200
XIV.	Qualities of Style: Elegance	211
	Exercise XIV.	213
	Directions for Writing Themes	217
	Abbreviations and Signs used in Correcting Themes	218
	Index to the Subject-Matter	219
	Index to the Passages Quoted	221

From "EDUCATION."

"G. R. Carpenter, Professor of Rhetoric and English Composition in Columbia College, has prepared a work under the title of 'Exercises in Rhetoric and English Composition,' in which not so much the science of rhetoric is mapped out and defined as the practical workings of the art are furnished to the student with just enough of the principles to guide him aright. The author gives an abundance of exercises for the student to study and analyze, and this is the very best kind of help. The scheme of the subject-matter is somewhat unique and novel, but it is comprehensive and lucid. The book is almost exclusively confined to consideration of the elements of style, — words, sentences, paragraphs, whole compositions. Other than students in college will find this a very serviceable and suggestive book to read and consult."

SCHEME OF SUBJECT-MATTER.

ABBREVIATIONS. — M. = McElroy's *Structure of English Prose*, A. C. Armstrong & Son, 1890: referred to by sections. H. = A. S. Hill's *Principles of Rhetoric*, Harper & Brothers, 1889: referred to by pages. W. = Wendell's *English Composition*, Charles Scribner's Sons, 1891. The corresponding passages in Genung's *Practical Elements of Rhetoric*, Ginn & Co., 1890, can be readily found by the index.

ELEMENTS OF STYLE.

Words. Sentences. Paragraphs. Whole Compositions.

QUALITIES OF STYLE.

Clearness. Force. Elegance.

I. GOOD USE: — M. 96–9, 102; H. 1–11; W. 11–28.

II. WORDS: —

1. Barbarisms: M. 136, 142, 143, 144; H. 19–30; W. 43–47.
2. Improprieties: M. 154; H. 50–62; W. 48–50.
3. Vocabulary: M. 172, 174, 176; H. 63, 64; W. 50–52.
4. Number of words: M. 194, 195; H. 104–128; W. 63–67.
5. Long words and short words: W. 57, 58.
6. Anglo-Saxon words and Latin words: M. 184, 187; H. 74–79; W. 52–57.
7. "Fine Writing" and Euphemisms: H. 80–83; W. 296.
8. Definite words: H. 83–4; W. 52, 58–60, 62.

III. SENTENCES: —

1. Punctuation: H. 249–288; W. 82, 83.
2. Solecisms: M. 145, 152, 153; H. 31–49; W. 76–81.
3. Long sentences and short sentences: M. 223–225; H. 155; W. 89 ff.
4. Periodic sentences and loose sentences: M. 213, 216, 217; H. 152–154; W. 84–89.

Principles of Composition: —

5. Unity: M. 236, 237, 243; H. 159, 160; W. 96–99.
6. Emphasis: M. 204–207; H. 142–151; W. 99–103.
7. Coherence: H. 135–142; W. 103–111.

IV. PARAGRAPHS: —

1. Long paragraphs and short paragraphs: W. 114–122.

Principles of Composition: —

2. Unity: M. 274, 275; H. 125, 161; W. 122–126.
3. Emphasis: M. 249, 277, 278; H. 161; W. 126–133.
4. Coherence: M. 250–254; H. 161; W. 133–146.

V. WHOLE COMPOSITIONS: —

Principles of Composition: —

1. Unity: M. 287, 289 (1); W. 155–162.
2. Emphasis: M. 288; W. 162–173.
3. Coherence: M. 289 (2); W. 173 ff.

VI. CLEARNESS: — M. 318, 319, 321; H. 65–74; W. 193–233.

VII. FORCE: — M. 298, 325; H. 84–99; W. 234–271.

VIII. ELEGANCE: — M. 339; H. 100–103; W. 272 ff.

RHETORIC AND ENGLISH COMPOSITION.

CHAPTER I.

THE ART OF RHETORIC.—HOW RHETORIC MAY BE STUDIED.—STANDARDS AND AUTHORITIES.

1. The Art of Rhetoric. Rhetoric is the art of telling some one else by words precisely what you mean to say. A definition in such colloquial language may seem so obvious as to be almost unnecessary, but let us be sure that we understand it in its full force.

First. Why do we say "telling some one else by *words*"? Because, if you stop to think of it, you will see that there are a number of other ways besides language by which people communicate with one another. They may communicate ideas or emotions by music, for instance, or by painting, or by sculpture, or, to a certain extent, by architecture. The painter uses as his medium color; the sculptor, stone; the musician, sound; the architect, various solid materials. The laws or principles that the painter must follow, then, are those which have to do with colors, and which depend on their chemical properties, on optics, on all possible relations, in

short, between the eye of the man who sees and the hand of the man who paints. So, too, the fundamental principles of the sculptor's art depend in the last resort upon the nature and structure of stone and such solid materials as he uses. The art of the painter or the sculptor thus differs from ours in that he uses colors or solid materials as a medium of expression, whereas we use words. Our art, then, Rhetoric, has little or nothing to do with other sorts of expression. It is plainly and simply the art of expressing thought or feeling by words.

But there is another part of the definition we should thoroughly understand. Rhetoric is the *art* of saying by words just what you mean. Why the *art?* Why not the *science?* Because between an art and a science there lies a great gulf. A science is something you know or understand without necessarily practising it. An art is something which you do, which you practise. History, for instance, is an important science, the aim of which is the understanding and appreciation of past events; but, strictly speaking, history, except for its reflex action on character, is mere dead knowledge. Any branch of engineering, on the other hand, is an art, which you first learn, then practise. Now Rhetoric is essentially an art. In order to write well you must, of course, govern yourself, consciously or unconsciously, by certain principles, but the knowledge of these principles is not the main thing. The essential part of Rhetoric is that you should *act*, that you should *practise* the art you are learning.

Our first point, then, is that we are dealing with expression by words, not by any other means,—a caution which, though for you not perhaps absolutely necessary, will serve to the attentive student as a discrimination of some importance. Our second point is that Rhetoric is an art, not a science.[1]

Not only, too, is Rhetoric *an* art of expression, but *the* art of expression by means of words; for, summing up what experience has taught us, it lays down for us rules of action which no writer, old or young, can with safety neglect, not because they are infallible or invariable, but because, as a famous writer on the subject has said, they "are drawn from the invariable practice of all who succeed in attaining their proposed object."[2] Rhetoric thus appears to us in its true light, not, like alchemy or astrology, as a sort of magic by the aid of whose formulas we may win the fame to which great writers attain even in our own times, but as a humble digest, based almost exclusively on experience, containing such facts as will guide us all in one of the chief functions of our lives,—that of making what we write understood and appreciated. As such it is worth your earnest attention. Growth in power and grace of expression goes hand in hand with growth in real knowledge

[1] Sculpture, music, painting, and architecture are frequently called Fine Arts, because they usually aim not only to express thought or emotion, but to produce on the ear or the eye an effect which may be roughly called beautiful. Rhetoric, therefore, may be called a fine art in so far as beauty is its object, though that is obviously not always the case.

[2] Whateley, "Elements of Rhetoric" (Oxford, 1828), p. 21.

and in self-control. The rules which Rhetoric lays down you will no doubt discover from your own experience, in proportion as you have opportunities for writing and for being brought face to face with the impressions your writing makes on the audience for which it was intended. But all men are wiser than any one man, and from the experience the world has gained about the art of writing, you will do well to swell your own private store.

2. How Rhetoric may be Studied. From the time of Aristotle to the present day there have been three chief methods applied to the study of Rhetoric. The first, the highly philosophic method of Aristotle, who startles us by the plain good sense with which more than two thousand years ago he classified and formulated much that until our own days no one else could have treated in so deeply philosophical a spirit, starts out by defining Rhetoric "as a faculty of discovering all the possible means of persuasion in any subject." These means of persuasion Aristotle calls "proofs," which, he says, "are either artistic or inartistic. By 'inartistic proofs' I mean all such as are not provided by our own skill, but existed before and independently, *e.g.* witnesses, tortures, contracts, and the like; by 'artistic,' such as admit of being constructed systematically and by our own skill; in fine, the former we have only to apply and the latter we have to invent. The proofs provided through the instrumentality of the speech are of three kinds, con-

sisting either in the moral character of the speaker or in the production of a certain disposition in the audience or in the speech itself by means of real or apparent demonstration. The instrument of proof is the moral character, when the delivery of the speech is such as to produce an impression of the speaker's credibility; for we yield a more complete and ready credence to persons of high character not only ordinarily and in a general way, but in such matters as do not admit of absolute certainty but necessarily leave room for difference of opinion, without any qualification whatever. (It is requisite, however, that this result should itself be attained by means of the speech and not of any antecedent conception of the speaker's character.) For so far from following the example of some authors of rhetorical handbooks, who in their 'art' of Rhetoric regard the high character of the speaker as not being itself in any sense contributory to his persuasiveness, we may practically lay it down as a general rule that there is no proof so effective as that of the character. *Secondly*, proof may be conveyed through the audience, when it is worked up by the speech to an emotional state. For there is a wide difference in our manner of pronouncing decisions, according as we feel pleasure or pain, affection or hatred; and indeed *the power of working upon the emotions* is, as we assert, the one end or object to which our present professors of the rhetorical art endeavor to direct their studies. *Lastly*, the instru-

modern treatises — those of Professor Hill, Professor Genung, and Professor Wendell, for instance — aim to supply a brief but sufficient theory of the general laws of expression by means of written words, to arrange them in a natural order, and to illustrate them until misapprehension is almost impossible. While mastering these general principles of the art the student is encouraged to put them in practice frequently and regularly, and, experience feeding knowledge and knowledge directing experience, he thus gains skill in expression with more rapidity than would otherwise be possible.

But there are those who maintain, and with some reason, that skill in writing comes partly from a knowledge of the theory of Rhetoric and partly from such experience as is derived from practice, but most of all from the diligent reading of good authors and a conscious or unconscious absorbing of their style. "Just as it has come to be generally recognized," writes a successful teacher of English Composition, "that the true way to achieve clearness, force, and elegance in our English is not to study the rules laid down in the rhetorics, but to become familiar with writing that is clear, forcible, and elegant, so it is now almost universally conceded that the true way to attain correctness is not to peruse the rules of the grammars, but to habituate one's self to correct language by hearing and reading correct language as much as possible." And again: "The knowledge most directly fundamental to intelligent control of

one's own expression is a historical acquaintance with the language and the literature. The manuals of rhetoric fill the youth's mind with prohibitions of objectionable words and constructions; but the fund of diction on which the youth must learn to draw is our standard prose. The main thing is to become free of the English vocabulary, and to acquire the habit of elegant choice and construction by contact with interesting writing."[1]

It is certainly not to be doubted that the reading of good authors has much to do with the acquiring of a good style, but our present effort is to see whether by dint of a modicum of theory and a maximum of practice, we cannot arrive at the very result which the author quoted above hints at as impossible — the acquiring of a clear and sound style less by imitation than by repeated and well-directed efforts to write down on paper precisely the thoughts that are in our minds. For it is not expression that should govern thought, but thought expression, and it is by constantly comparing our ideas with our expression of them and shifting the form of our expression until it fits the very body of our thought that we shall grow most surely, even if not most rapidly, in the art which we are studying.

3. Standards and Authorities. What, we must now ask, are the constant principles by which we shall be guided in the practice of our art?

[1] "The Three Parts of English Study," by Samuel Thurber. Boston: 1892.

The common idea of a text-book on Rhetoric is that it contains two sets of rules, — rules for what you must do and rules for what you must not do, — and that the latter are more numerous and more important than the former. The fact of the matter, however, is very different. The rules of Rhetoric are not mainly prohibitory, and they are binding only as scientific laws, not as ethical rules. So far as Rhetoric goes we are free men, — we can say what we please; but there is this drawback: if we use words or expressions which are not identical with those that other people use with the meaning we have in mind, we thereby fail in expressing ourselves, — in saying or writing what we mean; and that is our only purpose in talking or writing. In order to make ourselves understood, then, it is obviously necessary that our medium of communication should be constantly subject to what we may call the principle of good use; that is, the principle that commends the use of words which reputable speakers and writers of our own nation and our own time as a body understand and approve. Throughout a part of our study we shall find "good use" an important standard of discrimination.[1] We shall have to ask ourselves

[1] Words sanctioned by good use, it should not be forgotten, is merely a convenient conventional term for that large but rapidly shifting body of words, phrases, and idioms which educated people are sure to understand and make use of in approximately the same sense. If you make use of other words than these in addressing the educated public, you are liable not to be understood at all, to be misunderstood, or to have the impression you wished to make marred by such strange or uncouth associations as the unfamiliar word may arouse. "I ain't,"

constantly whether a word or a phrase is really sanctioned by good use, whether reputable people of our nation and time give to it the same meaning and the same associations that we give it. Within its limits, moreover, good use is almost absolute. If we employ unknown, uncouth, or vulgar words or expressions, our readers will not understand us, or will misunderstand us, or will associate us, in so far as we use vulgar words, with vulgar or ignorant people. If, however, we use words and expressions which are understood and sanctioned by reputable people of our own nation and our own time, we are thus far furthering our object, that of telling some one else by words what we mean. Good use, as codified in reputable dictionaries or as exemplified by reputable writers or speakers, is, then, our first standard in the study of Rhetoric, our first clew to the problem which every writer finds before him, — how he can best make the one to whom he is speaking or writing understand what he means.

EXERCISE I.

A. 1. What is Rhetoric? Does it concern merely writing, or merely speaking, or both? How does it get its name? What words of similar formation

for instance, is a common and perfectly intelligible expression. No one who read or heard it could avoid understanding that you meant what is also meant by "I am not," but, although the reader or hearer would be perfectly aware of the idea you meant to convey, he would also receive a certain impression of vulgarity or illiteracy, which, unless you spoke in jest, you did not intend to convey.

(*i.e.* ending in *ic*) have we in English? Are they all singular nouns? What have music, painting, sculpture, and architecture in common? Wherein do they necessarily differ from Rhetoric? Can we reproduce by words the effect of sculpture or painting, and *vice versa?* Distinguish, by definition and by examples, between an art and a science. Are geography, mathematics, geology, and medicine arts or sciences? What are the fine arts, and what have they in common? Is Rhetoric a fine art? Suggest conditions in which two or more of the fine arts may supplement each other. Must a good writer have mastered the rules of Rhetoric? Are the laws of Rhetoric based on experience or deduced from abstract principles?

2. How can you explain the fact that Aristotle's Rhetoric has stood the test of time so well? Can you see any reason why Aristotle should have included only *prose* compositions in his Rhetoric? What is the difference between Logic and Rhetoric? Which is the more valuable to the student, a philosophic or a "practical" treatise? Examine your habitual reading to see whether it is likely to help your style or to harm it. Decide whether these lines from *Hudibras* are a just criticism or not:

> "For all a rhetorician's rules
> Teach nothing but to name his tools."

Is it true that when one has something to say there is then time enough to think how to say it, and that the study of Rhetoric is therefore useless?

3. Does Rhetoric tell you mainly what to do or what not to do? What happens if you break a rhetorical rule — that of good use, for instance? Give an illustration. Define good use and give examples of instances in which good use might determine you in choosing or rejecting certain words. Is good use more like fashion or like custom? Is good use instinctive? What is the relation of good use to the dictionaries; *i.e.* does good use depend upon the dictionaries or the dictionaries upon good use? What or who, then, are our best authorities in such matters?

B. The principle of good use — that we usually communicate with others most effectively when we make use of the means well known and in good repute among them — is most clearly illustrated by the current and sometimes conventional forms used in letter-writing. As letter-writing is the kind of composition which we are most often brought into contact with, the student is advised to pay especial attention to it. The necessary requisites of a good letter are:

1. That it should be legible.

2. That it should state definitely and conspicuously (*a*) where it was written, (*b*) when it was written, (*c*) by whom it was written, and (*d*) to whom it was written.

3. That it should begin courteously and appropriately.

4. That it should end courteously and appropriately.

5. That the style throughout should depend upon the relations between the writer and the person to whom he writes, the circumstances under which he writes, and the matters about which he writes.

I. Write: (1) a short note, asking a friend to take luncheon with you; (2) a more formal note, asking a favor of an acquaintance; (3) a formal invitation in the third person; (4) a business letter; and (5) a petition to a Faculty or some person or persons in authority. Follow in general the forms of the subjoined examples. Notice that in (A) the writer uses the conversational language of everyday life; in (B) less familiar language; that in (C) he follows the forms which society has adopted for convenience' sake; that in (D) the language is definite and concise without being curt; and that in (E) the language is definite and at the same time respectful.

(A)

33 MARLBOROUGH STREET,
BOSTON, MASS.
May 23, 1893.

MY DEAR FRED, — Can you drop in for a few minutes between five and six, if you happen to be going by this afternoon? It is too bad to trouble you at this busy time of the year, but it is almost impossible to make clear in writing a certain proposition I want to make to you.

Always yours,

T. R. APPLETON.

(B)

14 BRISTOL STREET,
PROVIDENCE, R.I.
May 23, 1893.

MY DEAR SIR, — My friend Mr. H. R. Smith of New Orleans writes me that you are in the city, though he is not quite sure of your address. I send you this note at a venture, therefore, hoping that it may reach you, and that if it does, you will give me an opportunity of continuing an acquaintance begun so many years ago, under such disadvantageous circumstances. A few friends will dine with me at the Pawtucket Club, Thursday evening at seven, and it will give me great pleasure if you will join us.

Very sincerely yours,

T. R. APPLETON.

D. J. BENNETT, ESQ.,
500 BROAD STREET.

(C)

MRS. AUSTIN SMITH
requests the pleasure of
MR. J. R. BROWN'S
company at dinner on
Saturday evening, October the sixteenth,
at seven o'clock.

7 BRATTLE STREET,
October tenth.

Mr. J. R. Brown accepts with pleasure Mrs. Austin Smith's kind invitation to dinner for Saturday, October the sixteenth, at seven o'clock.

10 MARLBOROUGH STREET,
October eleventh.

(D)

TREASURER'S OFFICE, HARVARD COLLEGE,
NO. 50 STATE STREET,
BOSTON, Feb. 18, 1893.

DEAR SIR, — On behalf of the President and Fellows of Harvard College I desire to inform you that a Library Reading-Room will be provided for the College by a single giver, and to ask whether you will consent to the application of your subscription for a Reading-Room to the much-needed increase of the stack accommodations in Gore Hall.

If you consent, will you kindly sign the enclosed authorization and send it to Moses Williams, Esq., 18 Post Office Square, Boston ?

Yours truly,

ALLEN DANFORTH,
Deputy Treasurer.

REV. S. R. BROWN,
MALDEN, MASS.

(E)

11 ST. JAMES AVENUE,
BOSTON, MASS.
May 23, 1893.

To the Faculty of the Massachusetts Institute of Technology : —

GENTLEMEN, — The accident to which I referred in my petition of March 13 still renders any use of my right arm so painful that my physician, Dr. J. W. Putnam, has forbidden me to take any of the final examinations. I therefore respectfully petition that in History, Economics, and English Literature I be allowed an oral examination early in June, and that in the other regular third year subjects I be allowed special examinations in September. I enclose my physician's statement in regard to my case.

Respectfully yours,

T. W. APPLETON.

II. What are the faults in the form or tone of the letters before you?[1] Do not merely answer that they "violate good use," but give in each case a reason which will show that the difference between the good form and the bad form is a difference in fulness or definiteness of meaning, or a difference in taste that is capable of being rationally explained.

[1] Letters illustrating typical errors should be written on the blackboard.

CHAPTER II.

METHOD PROPOSED. — WORDS: BARBARISMS; IMPROPRIETIES.

1. **Method** Now that our standard is settled, we can go on to plan our work. There are two ways in which we can treat elementary Rhetoric: we can regard the whole work of communication as done by words simply, and so confine ourselves to applying to words and to words alone the principle of good use, or we can regard words merely as units, so to speak, which style uses either separately or in such combinations as to form a unit of a higher order. The second method is the one we shall follow. We shall first treat words as they stand alone. But a sentence is no less a unit of style than a word, and so we shall later treat of the sentence as another element of style, a unit of a higher order than the word. And just as words in combination form a sentence, so sentences in combination form a paragraph, and paragraphs in combination form a whole composition. We have, then, four elements of style to treat: the Word, the Sentence, the Paragraph, and the Whole Composition. By following this simple and logical scheme we shall be helped in getting a clear idea of the principles upon which our art is based.

2. **Barbarisms.** One of our first duties about words is obviously to make certain that the words which

we use are the same as those which other people use. Have we in our vocabularies, we must ask ourselves, any strange words, not in good use to-day among reputable people? Certainly no one man, no group or set of men, can manufacture words at pleasure. If that were possible, the whole basis of communication would become at once unstable. New or strange words, words coined by individuals or by sets or groups of people, we must be on our guard against. As examples of such words, technically called *Barbarisms*, the following will serve: to *enthuse* (a verb unwarrantably coined from the noun *enthusiasm*); to *burglarize* (similarly coined from *burglar*); *motorneer*. These expressions, though sometimes carelessly used by persons who should know that they are not English words, are as absurd as would be to "spas" (from *spasm*), to "occupate" (from *occupation*), or to "policemanize."

Another form of the same error consists in using as a verb, for instance, a word in good use as a noun or an adverb but unknown as a verb. We say *a bequest* and *to bequeath*, but not with propriety *to bequest;* we say *a hostile band*, but we no longer use *hostile* as a noun. Barbarisms, in the strict sense of the word, are not commonly found in either the writing or the speaking of any one into whose hands this book is likely to fall, except in slang or in the technical or commercial jargon which inevitably grows up in connection with every art, trade, or profession.

3. Improprieties. We have seen that we must avoid Barbarisms, that is, new or strange words unauthorized by good use. We must try, moreover, not only to use no unauthorized words, but to use authorized words only in authorized senses. The use of a good English word with a meaning other than that which the best use gives it is technically called an Impropriety. This fault occurs in two forms, by both of which language constantly tends either to vitiation or to the establishing of new recognized meanings for old words or of new idioms in place of old.

I. A widely spread loose, or a merely local, usage sometimes gives to a word a meaning which stricter or more reputable use denies it. *Aggravate*, for instance, is not authorized in the sense of *provoke*, nor *allude* in the sense of *mention*, nor *transpire* in the sense of *happen*, nor *stop* in the sense of *stay*.

II. According to English usage, certain words can be used together and certain words can not. We say, for instance, the *effect of* a law, not the *effect by* a law; *characterized by*, not *characterized with*.

In either form, as direct misuses of words or as false idioms,[1] Improprieties should be carefully

[1] "An idiom (Greek word for peculiarity) is a form of speech which is not common to all languages, but peculiar to some one language. The 'idioms' of a language are those forms of expression which cannot be translated word for word into other languages. They may be rendered by some equivalent phrase, but not word for word. The English expression 'you are right' cannot be rendered word for word into good French, German, or Latin. In French it would become *Vous avez raison;* in German, *Sie haben recht;* in Latin, *Recte dicis.* It would be

avoided. Whenever you are uncertain about the proper English idiom or the authorized use of a word, consult a good dictionary or a handbook of synonyms.[1]

For the convenience of the student I add a list of words frequently misused. The proper usage the student should be familiar with, both by practice and by his instinctive knowledge of English idiom, before he reaches this point in his studies. Here we are more concerned with the larger principles of Rhetoric than with common Barbarisms and Improprieties. The pupil who is not already familiar with the distinctions alluded to in the list should make himself completely the master of them before going further. He will find abundant material for practice in Hill's "The Foundations of Rhetoric" (New York: Harper and Brothers, 1892), and in Strang's "Exercises in English" (Boston: D. C. Heath and Co., 1893).

It should be borne in mind, however, that it would be misleading as well as unscientific to say that in all such cases as those which I have included in the following list one use of the word is right and another wrong. The fact is that such words, and many similar words, have two distinct meanings or uses: one appropriate and fully recognized in print and in conversation, the other obsolescent or newly coined,

un-English to say 'you have reason,' or 'you have right,' or 'you speak rightly'; it is according to the English idiom to say 'you are right.'" Earle's "English Prose" (New York: G. P. Putnam's Sons, 1891), p. 254.

[1] See below, p. 42, note 2.

merely colloquial or vulgar. Between these two meanings one may choose, either absolutely or according to the circumstances of a particular situation. The reasons for one's decision may be of various kinds: they can usually be reduced either to a difference in the association which the word in question has for us — that is, to the connotation of the word — or to what may be roughly called a matter of common-sense. "Don't," for instance, I have heard deliberately used (in conversation) for "doesn't" by a philologian of more than national reputation. The new adjective "type-written" I have seen in the directions sent to his printer by a scholar whose taste in such matters would be acknowledged by all Americans to be of the finest and most rational. In the first case, "don't" may be regarded as a widely-spread colloquial contraction of "doesn't," and as such is natural, intelligible, and not unpardonable. On the other hand, "don't" is also a well-established contraction of "do not," and it is obviously inconvenient to have a form which does service for both singular and plural without discrimination; moreover, as a matter of association it is hard instinctively to conceive of "don't" for "doesn't" as not ungrammatical and illiterate. In the second instance we have an anomalous and newly-coined word. We do not say "chalk-written" or "slate-pencil-written," contenting ourselves in these and similar cases with circumlocutions. On the other hand, "type-written" is undoubtedly a convenient formation and soon be-

comes inoffensive to the ear. The pupil, then, should not forget that behind the time-honored and somewhat pedantic principles of "good use" must lie, on further analysis, distinctions which each one may make for himself on the basis of a sane and educated taste in matters of language and of a rational, undogmatic common-sense.

Affect (effect).[1]
Aggravate.
Allude.
Alone (only).
Alternative.
Among (between).
Apt (likely, liable).
Avocation (vocation).
Between (among).
Calculate.
Claim (assert, maintain).
Climax.
Commence.
Condign.
Continual (continuous).
Decimate.
Demean.
Depot.
Elegant.
Eliminate.
Gentleman.
Individual.
Lady.
Liable (apt, likely).
Likely (apt, liable).
Mad.
Most (almost).
Mutual.
Nice.
Observation (observance).
Oral (verbal).
Partake.
Party.
Predicate.
Propose (purpose).
Quite.
Real.
Residence (house).
Stop (stay).
Storm.
Transpire.
Verbal (oral).

EXERCISE II.

1. What are the elements of style? Are they physical facts, like the elements of which all matter is composed, or merely artificial names? Are there other elements of style besides those mentioned in the text? Can style be satisfactorily analyzed by scientific methods; that is, can we, by reasoning and

[1] The words in parentheses are those from which the words in italics should be distinguished.

experiment, determine a definite system of Rhetoric which shall enable us to produce the effect we intend with absolute accuracy? Or, conversely, can we, by rigid analysis of a piece of literature, discover what are the "elements" of which it is composed? Can you see any advantage in beginning the study of the treatment of the elements of style with the Paragraph or the Sentence instead of with the Word?

2. What is an Idiom? a Barbarism? an Impropriety? Give several examples of each. Comment on the use of the following words: *electrocution*, *type-written*, *motorneer* (the "driver" of an electric car), *electric* (as a noun), *gym*, *co-ed*, *photo*, *combine* (as a noun), *walkist*, *instructress*.

3. Are all foreign words barbarisms when introduced into English? Comment on the use of foreign words in the following passages:

(*a*) "As the sun sloped down to the west, the twilight drew near, life revived, crowds thronged into the *piazzi*, and sat under the awnings of the restaurants, and took their ices and coffee. Carriages rolled through the streets towards the Villa Borghese; and there was a steady stream on foot going forth to breathe the cooler air, to lie on the grass under the shadows, and to saunter along its green alleys. Newsboys screamed their evening papers through the streets. *Limonari* were busy again in the *kiosks*. *Contadini* and workmen rolled their *boccie* along the narrow roads outside the walls of the city; or, returning from their work, shouted their songs, that came softened by distance to the ear. In the *osterie* on the Campagna, groups were gathered in the

open air, laughing and talking, and strolling home as the sun dropped below the horizon." — Story: "Fiametta," p. 3.

(*b*) "I regret, I say once more, that it has been given. It is a sore trial for our love of Shelley. What a set! what a world! is the exclamation that breaks from us as we come to an end of this history of 'the occurrences of Shelley's private life.' I used the French word *bête* for a letter of Shelley's; for the world in which we find him I can only use another French word, *sale*."— Arnold: "Essays in Criticism," Second Series, p. 237.

(*c*) 1. The notes, I may say *en passant*, are full of *recherché* learning, and the whole would be a beautiful piece of *multum in parvo* editing, were it not that its *raison d'être* is hard to discover.

2. Full of tricks of the *métier* as is the *précis* which the great *littérateur* here indulges in, it is doubtless a *chef-d'œuvre* in the skill with which he has brought out every *nuance* of his thought.

4. Under what circumstances, if any, is the coinage of new words allowable? Comment on the coined names of sundry articles advertised in the illustrated magazines. What are we to do in circumstances which bring forth such words as *motorneer* (for the "driver" of an electric car) and *charitology?* Note, and comment on, the principle involved in the following extract from Dr. Murray's prefatory note to Part III. of "A New English Dictionary":

"For B contains many illustrations of the fact that has of late years powerfully impressed itself upon philological students, that the creative period of language, the epoch of

'roots,' has never come to an end. The 'origin of language' is not to be sought merely in a far-off Indo-European antiquity, or a still earlier pre-Aryan yore-time; it is still in perennial process around us. A literary language, with its more accessible store of words already in use, and sufficient for all ordinary requirements, its more permanent memories and traditions, its constant appeals to an authoritative precedent — 'Where did you find that word? Is it in the Dictionary? Is it English at all? Can you cite it from any of the masters of English Prose?' is hostile to word-creation. The new word is apt to die almost as soon as born, ashamed of its own newness, ashamed of the italics or inverted commas which apologize for its very existence, or question its legitimacy. But such is not the case with language in its natural state, where words are estimated simply as they serve their purpose of communicating the thought or feeling of the moment, and where memory, and tradition, and precedent are only contributories to the fulfilment of this function. The unwritten dialects, and, to some extent, even slang, and colloquial speech, approach in character to language in its natural state, aiming only at being expressive, and treating memory and precedent as ministers, not as masters. In the local dialects, then, in slang, in colloquial use, new vocables and new expressions may at any time be abruptly brought forth to serve the needs of the moment, in accordance with feelings of inherent natural fitness, of imitative suggestiveness, or of subtle instinctive analogy with groups of words or parts of words already familiar. Some of these pass at length from colloquial, into epistolary, journalistic, and, finally, into general literary use, or from the colloquy of the novel into the literary composition of the novelist, and are registered in the dictionary as 'new words,' the origin of which is searched for as vainly in the 'word-hoard' of Old English speech, or even the fullest vocabulary of Indo-European

roots, as in a school-manual of Latin and Greek roots and affixes."

5. Must a Barbarism be a *new* word? Restate your definition, if necessary, after comparing the following passages:

(*a*) "When Arthur held his Round Table most fully, it fortuned that he commanded that the high feast of Pentecost should be holden at a city and a castle, the which in those days was called Kink-Kenadon, upon the sands that marched nigh Wales. So ever the king had a custom that at the feast of Pentecost, in especial afore other feasts in the year, he would not go that day to meat until he had heard or seen of a great marvel. And for that custom all manner of strange adventures came before Arthur as at that feast before all other feasts. And so Sir Gawaine, a little tofore noon of the day of Pentecost, espied at a window three men upon horseback, and a dwarf on foot. And so the three men alight, and the dwarf kept their horses, and one of the three men was higher than the other twain by a foot and a half. Then Sir Gawaine went unto the king and said, Sir, go to your meat, for here at the hand come strange adventures. So Arthur went unto his meat with many other kings. And there were all the knights of the Round Table, save those that were prisoners or slain at a recounter. Then at the high feast evermore they should be fulfilled the whole number of an hundred and fifty, for then was the Round Table fully complished. Right so came into the hall two men well beseen and richly, and upon their shoulders there leaned the goodliest young man and the fairest that ever they all saw, and he was large and long and broad in the shoulders, and well visaged, and the fairest and the largest handed that ever man saw, but he fared as though he might not go nor bear himself, but if he leaned

upon their shoulders. Anon as Arthur saw him, there was made place and room, and right so they went with him unto the high dais, without saying of any words. Then this much young man pulled him aback, and easily stretched up straight, saying, 'King Arthur, God you bless, and all your fair fellowship, and in especial the fellowship of the Table Round.'" — Malory: "Morte d'Arthur;" Book VII., Chap. I.

(*b*) "The symmetric hydrazines are considered as hydrazoic derivatives, and named as such. Other hydrazines are designated by the names of the radicals of which they are composed, followed by the suffix *hydrazine*.

$C_6H_5 - NH - NHCH_3$ benzene-hydrazo-methane.

$\begin{matrix} C_6H_5 \\ CH_3 \end{matrix} > N - NH_2$ phenylmethylhydrazine.

$CH_3 - C_6H_4 - NH - NH_2$ methophenylhydrazine."

— "Reforms in the Nomenclature of Organic Chemistry," in the *Technology Quarterly* for October, 1892, p. 243.

6. Most writers on Rhetoric have followed Dr. Campbell in declaring *reputable*, *national*, and *present* the "essential attributes of that *use* which is the sole mistress of language." Show how the principles here implied are illustrated or violated by the following passages and by 5 (*a*) above.

(*a*) "Well, they're all there in Moffitt yet, but architecture has struck it hard, and they've got a lot of new buildings that needn't be ashamed of themselves anywhere; the new court-house is as big as St. Peter's, and the Grand Opera-house is in the highest style of the art. You can't buy a lot on that street for much less than you can buy a lot in New York — or you couldn't when the boom was on;

I saw the place just when the boom was in its prime. I went out there to work the newspapers in the syndicate business, and I got one of their men to write me a real bright, snappy account of the gas; and they just took me in their arms and showed me everything. Well, it *was* wonderful, and it was beautiful too! To see a whole community stirred up like that was — just like a big boy, all hope and high spirits, and no discount on the remotest future; nothing but perpetual boom to the end of time — I tell you it warmed your blood. Why, there were some things about it that made you think what a nice kind of world this would be if people ever took hold together, instead of each fellow fighting it out on his own hook, and devil take the hindmost." — Howells: "A Hazard of New Fortunes."

(*b*) "'You ain't goin'?' said Amanda.

"'Yes, I guess I must. I've got to be home by half-past five to get supper, an' I thought I'd jest look in at Mis' Field's a minute. Do you s'pose she's to home?'

"'I shouldn't wonder if she was. I ain't seen her go out anywhere.'

"'Well, I dun'no' when I've been in there, an' I dun'no' but she'd think it was kinder queer if I went right into the house and didn't go near her.'

. . . . . .

"Suddenly Mrs. Babcock, pinning on her shawl, thrust her face close to Amanda's. 'I want to know if it's true Lois Field is so miserable?' she whispered.

"'Well, I dun'no'. She don't look jest right, but she an' her mother won't own up but what she's well.'

"'Goin' the way Mis' Maxwell did, ain't she?'

"'I dun'no'. I'm worried about her myself — dreadful worried. Lois is a nice girl as ever was.'

"'She ain't give up her school?'

"Amanda shook her head." — Miss Wilkins: "Jane Field," pp. 8, 9.

(*c*) "The De Beers Co. sent him to Chicago before leaving this country to get a triple expansion engine built for the company; then he was instructed to visit electric plants and factories in London and on the continent. He is wondering how 'Technique' finally looks and how it is received. No place to him is like Technology. Of the Berlin Tech. he writes: 'The buildings and grounds are finer than ours and the neighborhood is more suited to study than at Tech, but they have no athletics, no college feeling among the fellows, nor does the system of teaching exactly suit me. Everything is by lectures, even mathematics; you only know how you stand when the final exams. come at the end of a year or two; you pick out your course of lectures, pay each professor for those you take from him, and when you are ready for an exam. let him know. . . . They don't go ahead of our Tech very much. In fact, I would prefer to graduate from ours. I met Professor Riedler of the mechanical engineering department. I wish I were worth about a million; it would be my first duty to endow a chair of mechanical engineering at Tech with the condition that Riedler should fill it. He is a young man and is the acknowledged head of the profession as regards hydraulics and compressed air, as well as steam. . . . Professor Riedler is now on his way to America to see the Exposition, and to look over American technical schools. I gave him a complete idea of what was being done, the best, etc., and you can bet that old Technology got a good send off.' This letter is very characteristic of Johnson; with able and enthusiastic lovers of Tech like him in different quarters of the world, no wonder Technology is respected the world over."

7. How far are Americans justified in using words which are in reputable, national, and present use here although not in England? Compare the opposing views indicated in the following passages:

(*a*) "If egotism for a moment is pardonable, no false shame deters me from avowing that, though I have lived away from America upwards of forty-six years, I feel, to this hour, in writing English, that I am writing a foreign language, and that, if not incessantly on my guard, I am in peril of stumbling. Nor will it be amiss for any American, when experimenting like myself, to feel as I do, and never to relax his vigilance, if he would not every now and then reveal himself, needlessly and to his prejudice, as an exotic. Not for five minutes can he listen to the conversation of his fellow-countrymen, or for that length of time read one of their newspapers, or one of such books as they usually write, without exposure to the influence of some expression which is not standard English. Try as he will to resist this influence, successful resistance to it is well-nigh impossible. On the other hand, if he is indifferent about resisting it, his fancied English will, a thousand to one, be chequered with solecisms, crudenesses, and piebald jargon, of the sort which the pages of Mrs. Stowe, Mr. E. P. Roe, and Mr. Howells have rendered familiar. In short, the language of an American is, all but inevitably, more or less dialectical. That, for the most part, there is not even colourable justification of its being so, is, from a cosmopolitan point of view, to be regretted." — Dr. F. Hall in the *London Academy* for March 25, 1893.

(*b*) "Owing, it may be, to the consciousness of strength, which is a precious result of the war the British clergymen denounced thus eloquently, the last tie of colonialism which bound us to the mother-country is broken. We know that

the mother-tongue is a heritage and not a loan. It is ours to use as we needs must. In America there is no necessity to plead for the right of the Americanism to exist. The cause is won. No American writer worth his salt would think of withdrawing a word or of apologizing for a phrase because it was not current within sound of Bow Bells. The most timid of American authoresses has no doubt as to her use of *railroad*, *conductor*, *grade*, and *to switch*, despite her possible knowledge that in British usage the equivalents of these words are *railway*, *guard*, *gradient*, and *to shunt*. On the contrary, in fact, there is visible now and again, especially on the part of the most highly cultivated writers, an obvious delight in grasping an indigenous word racy of the soil. There is many an American expression of a pungent freshness which authors, weary of an outworn vocabulary, seize eagerly. It may be a new word, but it would not be in accord with our traditions to refuse naturalization to a welcome new-comer; or it may be a survival flourishing here in our open fields, although long since rooted out of the trim island garden on the other side of the Atlantic, and in such case we use it unhesitatingly to-day as our forefathers used it in the past, 'following,' as Lowell remarks, 'the fashion of our ancestors, who unhappily could bring over no English better than Shakespeare's.'" — Brander Matthews: "Americanisms and Briticisms," pp. 5, 6.

8. Is, then, slang, not being in reputable use, never allowable? Comment on diction of the following poem:

"'Talk of pluck!' pursued the sailor,
Set at euchre on his elbow,
'I was on the wharf at Charleston,
Just ashore from off the runner.

"'It was gray and dirty weather,
And I heard a drum go rolling,
Rub-a-dubbing in the distance,
Awful dour-like and defiant.

"'In and out among the cotton,
Mud, and chains, and stores, and anchors,
Tramped a squad of battered scarecrows —
Poor old Dixie's bottom dollar!

"'Some had shoes, but all had rifles,
Them that wasn't bald, was beardless,
And the drum was rolling *Dixie*,
And they stepped to it like men, sir!

"'Rags and tatters, belts and bayonets,
On they swung, the drum a-rolling,
Mum and sour. It looked like fighting,
And they meant it too, by thunder!'"
— W. E. Henley: "A Book of Verses."

9. Do you notice any faults of idiom in the following theme?[1]

"One afternoon, I took an opportunity to journey to Harvard Square. I went there for the purpose of seeing the interesting and important features of the place. I journeyed by an electric car which carried me quickly to my destination. But on my way, I noticed the sights of a new place where I had never been before. On my route, I was attracted by a large, fine building, standing on a height and having before it a large, double terrace, sloping grad-

[1] How hard it is to write and speak idiomatic English may also be amusingly and instructively illustrated by the errors into which foreigners unwittingly fall in their struggles with our language.

ually to the sidewalk of the street. I was unawares as to what this building might be, but I could surmise. Other points of interest along my route I might mention, but I will leave them until I can tell of the latter.

"When I arrived at Harvard Square, I entered a pathway to the college grounds. I observed that other persons were apparently on a likewise expedition of sight-seeing as I was. Upon looking around me, I saw what a number of college buildings there was. Near the corner of the first building I passed after entering the grounds, I saw inscriptions telling that this building was historical, insomuch as I believed, as serving to show an historical landmark. I was not well enough acquainted there to tell what each building was, but they showed the extensiveness of Harvard College.

"Leaving the college grounds, I sauntered over to what I found to be a sort of park. I walked almost completely around the outside of this park. I observed two monuments in it, one a soldier's monument, the other a monument of one of the early voyagers to America who came to that region. After I had walked nearly as far as I went around the park, I approached a tree which (I was much surprised to find) was in the middle of the street, and I noticed that it was very large and carefully protected where it had been injured, and showing that it was well taken care of. I became curious, therefore, about it, and thought it must be somewhat valuable, and tried to discover the reason for it. I soon succeeded in doing so, for as I arrived on the other side of it, I saw a stone on which was an inscription showing that this was the tree under which General Washington first took command of the American army.

"When I learned what I had seen, I felt amply repaid for my trip there, and left on my way homewards."

10. (*a*) Test the following words in regard to "present use." *Eld, ere, erstwhile, eth* (as a verb-ending), *hight, kine, nay, quoth, save* (as a preposition), *yclept, yea.*

(*b*) Criticise the following passages from a similar point of view:

1. "'Well, sir,' said the host, 'these are brave words; and I do pity from my soul the frank-hearted old gentleman who has minished his estate in good housekeeping for the honor of his country, and now has his daughter, who should be the stay of his age, and so forth, whisked up by such a kite as this Varney. And though your part in the matter is somewhat of the wildest, yet I will e'en be a madcap for company, and help you in your honest attempt to get back the good man's child, so far as being your faithful intelligencer can serve. And as I shall be true to you, I pray you to be trusty to me, and keep my secret; for it were bad for the custom of the Black Bear, should it be said the bear-warder interfered in such matters. Varney has interest enough with the justices to dismount my noble emblem from the post on which he swings so gallantly, to call in my license, and ruin me from garret to cellar.'

"'Do not doubt my secrecy, mine host,' said Tressilian; 'I will retain, besides, the deepest sense of thy service, and of the risk thou dost run — remember the ring is my sure token. — And now, farewell — for it was thy wise advice that I should tarry here as short a time as may be.'" — Scott: "Kenilworth," Chap. VIII.

2. (*a*) "And David put his hand in his bag, and took thence a stone, and slang it, and smote the Philistine in his forehead, that the stone sunk into his forehead. So David prevailed over the Philistine with a sling and with a stone,

and smote the Philistine, and slew him." — I. Samuel xviii. 49, 50.

(*b*) "Peradventure there shall lack five of the fifty righteous: wilt thou destroy all the city for lack of five?" — Genesis xviii. 28.

(*c*) "Though the root thereof wax old in the earth, and the stock thereof die in the ground; yet through the scent of water will it bud, and bring forth boughs like a plant." — Job xiv. 8.

(*d*) "The sorrows of death compassed me, and the pains of hell gat hold upon me: I found trouble and sorrow." — Psalm cxvi. 3.

(*c*) Comment also on the following localisms: *allow* (for *believe* or *suppose*), *calculate*, *directly* (for *as soon as*), *folks*, *guess*, *pants*, *reckon*, *right* (for *very*), *smart* (for *clever*), *tote*, *vest*.

11. Examine, under the direction of the instructor, passages from Carlyle, with a view to determining how much license an author of strong individuality should allow himself in word-coinage and in matters of idiom.

12. What, in untechnical language, is the real objection to Improprieties? Is it not true, for instance, that every one knows precisely what you would mean by *aggravate* in the sense of *tease*?

13. Does "good use" govern us in matters of pronunciation? Is there any distinction between the principles which guide us in choosing one pronunciation of a word rather than another and those which guide us in avoiding improprieties or barbar-

isms? In conversation how do you usually pronounce the vowels in such a word as *pronunciation* and the consonants in the words *don't you?* Can you justify your habitual pronunciation in these cases? Do the principles which govern choice in matters of pronunciation include accentuation also? What are the prevailing characteristics, so far as pronunciation goes, of the principal American dialects?

14. Comment on the principle involved in the following passage:

"Vor allem aber ist überall der lebendigen Sprache zu ihrem Rechte zu verhelfen gegenüber der unlebendigen, gemachten Schreibsprache, die unser Schriftdeutsch so vielfach entstellt. Und wenn kein andres, das eine Verdienst nimmt dieses Büchlein für sich in Anspruch, dass es zum erstenmale in weiterm Umfange auf die lebendige Sprache hingewiesen hat. Eine gute deutsche Grammatik der lebendigen Sprache — das ist das nächste und wichtigste Schulbuch, das in Deutschland geschrieben werden muss!" — Wustmann: *Allerhand Sprachdummheiten*,[1] p. 32.

15. Comment on the following extract from Swift's "Proposal for Correcting, Improving, and Ascertaining the English Tongue." Compare the principles here involved with those in Matthew Arnold's Essay on "The Literary Influence of Academies."

[1] It should also be noted that the German language is in much the same unstable condition that English is in regard to both the theory and practice of "good use."

"In order to reform our language, I conceive, my lord, that a free, judicious choice should be made of such persons as are generally allowed to be best qualified for such a work, without any regard to quality, party, or profession. These, to a certain number at least, should assemble at some appointed time and place, and fix on rules by which they design to proceed. . . .

"But what I have most at heart is that some method should be thought on for ascertaining and fixing our language forever, after such alterations are made in it as shall be thought requisite. For I am of opinion it is better a language should not be wholly perfect, than that it should be perpetually changing; and we must give over at one time, or at length infallibly change for a worse; as the Romans did when they began to quit their simplicity of style for affected refinements, such as we meet in Tacitus and other authors; which ended by degrees in many barbarities, even before the Goths had invaded Italy."

CHAPTER III.

WORDS: VOCABULARY.

We have now learned what kind of words are not English, and we have learned that we should use words in proper accordance with English idiom. But other points about words still remain to be considered. Granted that all our words are English and are used in proper English senses, what kinds of words shall we use, — of what words shall our vocabularies consist? English has, by the accidents of history, a total vocabulary of one hundred thousand or perhaps one hundred and twenty-five thousand words. To the primitive Anglo-Saxon of our Germanic ancestors were first added, by slow degrees, words from the Celtic, the Danish, and the Latin. Then the conquest of England by the Normans — Scandinavians who spoke French — brought in a language which, by fusion with the Anglo-Saxon, made our English tongue. And then came, with the Renaissance, with new thoughts and arts and sciences, and by intercourse with many different nations, new words from the Latin, and others from the Greek, Italian, Spanish, Portuguese, Dutch, Hebrew, Arabic, Hindustani, Persian, Malay, and other

languages.[1] With a vocabulary so large and rich as that of English, what are we to do? In this chaos of strange and familiar words, how are we to pick and choose?

When we examine the situation, however, we find that no one knows or uses all these one hundred and twenty-five thousand words, any more than he knows or makes friends with all the people in the city where he lives. Even Shakespeare's vocabulary had not more than fifteen thousand words, and that of Milton, of the English Bible, is each only about six thousand. We need not be ambitious, then, to know or use all the words in the dictionary. What we should try to do is to increase our vocabularies until they are adequate to our needs; and that, I fear, they are not now. The vocabulary of the average Freshman probably consists of scarcely more than fifteen hundred words. Now, communication of some sort can be carried on with even a smaller number than that. A foreigner may manage to make known his ordinary wants with scarcely more than a hundred words; the average vocabulary of an Italian opera is said to be not more than seven hundred. But so small a stock of words as even one thousand is intellectually a cruel limitation on one's thinking, and especially on one's talking or writing. To have only a thousand words at your command means that you have curtailed

[1] For a short and thoroughly intelligible historical account of the English vocabulary see Meiklejohn's "The English Language" (D. C. Heath & Co., 1890), pp. 202-238.

yourself in much that makes life worth living: in freshness, keenness, and richness of sensation, and in the expression of it. The difference between a wide-awake, energetic man with an acute, well-disciplined mind, and a dull or stupid man is largely due to a state of mind of which the best sign is a limited or hackneyed vocabulary. Such a man does not discriminate; he lumps a dozen things together under one name: all things which are at all alike are to him exactly alike, and he has not interest enough to distinguish among them. "Nice," "fine," "good," for instance, do duty with him, as other even less commendable epithets with many schoolboys and schoolgirls, for a score of adjectives with a more special meaning.

How, then, can you enlarge your vocabularies?

(1) If possible, get a sound elementary knowledge of Latin at least, if not of Latin and Greek, before you are seventeen or eighteen.[1]

(2) Use new words, even if it takes an effort to do so, until they become familiar to you.

(3) Read as much as you can in good English

[1] Those who believe in abolishing Latin and Greek as a requirement for entrance into colleges and scientific schools should notice the tongue-tied condition of boys entering institutions where at least one of the classical languages is not prescribed for admission. College Freshmen have sometimes more fluency of expression than solidity of mind and thought. Freshmen in scientific schools, on the contrary, frequently express themselves so crudely as not to do justice to their sound and keen intelligence. The difference is largely due to their lack of a linguistic training that it seems at present impossible to secure in any but a classical language.

authors of all kinds. Read broadly and carefully; do not skip or pass lightly over words the meanings of which you only half know or do not know at all.

(4) In all your writing try to express yourselves exactly; realize what it is which you want to express, and do not be satisfied until you have found the word or words that express your meaning adequately.

(5) Avoid, as a rule, bookish words. Write, at first, simply and very much as you would talk.

(6) Beware of using the same words too constantly. A hackneyed vocabulary, or the careless and unnecessary repetition of a word in a single sentence or in several successive sentences, detracts greatly from the force of what you write.[1]

(7) Write frequently. It is by use that a vocabulary grows rich and keeps vigorous.

(8) Have a good dictionary by you and use it frequently.[2]

EXERCISE III.

I. In the following extracts are there (1) any words which you do not habitually use in conversation or in writing; (2) any of which you do not know the exact meaning; (3) any about the derivation or history of which you are curious?

[1] See the chapter on Force.

[2] The dictionaries of Webster, Worcester, Stormonth, and Murray, and the Century Dictionary are all standard and modern works. The careful student should know the excellence of each and how to use them all. Stormonth's Dictionary (Harper & Brothers) is perhaps the most

(*a*) "I hope, then, that the day will come when a competent professor may lecture here also for three years on the first three vowels of the Romance alphabet, and find fit audience, though few. I hope the day may never come when the weightier matters of a language, namely, such parts of its literature as have overcome death by reason of their wisdom, and of the beauty in which it is incarnated, such parts as are universal by reason of their civilizing properties, their power to elevate and fortify the mind,—I hope the day may never come when these are not predominant in the teaching given here. Let the Humanities be maintained undiminished in their ancient right. Leave in their traditional pre-eminence those arts that were rightly called liberal; those studies that kindle the imagination, and through it irradiate the reason; those studies that manumitted the modern mind; those in which the brains of finest temper have found alike their stimulus and their repose, taught by them that the power of intellect is heightened in proportion as it is made gracious by measure and symmetry. Give us science, too, but give first of all, and last of all, the science that ennobles life and makes it generous. I stand here as a man of letters, and as a man of letters I must speak. But I am speaking with no exclusive intention. No one believes more firmly than I in the usefulness, I might well say the necessity, of variety in study, and of opening the freest scope possible to the prevailing bent of every mind when that bent shows itself to be so predominating as to warrant it. Many-sidedness of culture makes our vision clearer and keener in particulars. For, after all, the noblest definition of science is that breadth and impartiality of view which liberates the

convenient for the ordinary student. Skeat's Etymological Dictionary (Macmillan & Co.) is often of great service in showing the history of English words.

mind from specialties, and enables it to organize whatever we learn, so that it become real Knowledge, by being brought into true and helpful relation with the rest." — Lowell: "Harvard Anniversary."

(*b*) "Literature, then, is of a personal character; it consists in the enunciations and teachings of those who have a right to speak as representatives of their kind, and in whose words their brethren find an interpretation of their own sentiments, a record of their own experience, and a suggestion for their own judgments. A great author, Gentlemen, is not one who merely has a *copia verborum*, whether in prose or verse, and can, as it were, turn on at his will any number of splendid phrases and swelling sentences; but he is one who has something to say and knows how to say it. I do not claim for him, as such, any great depth of thought, or breadth of view, or philosophy, or sagacity, or knowledge of human nature, or experience of human life, though these additional gifts he may have, and the more he has of them the greater he is; but I ascribe to him, as his characteristic gift, in a large sense the faculty of Expression. He is master of the twofold Logos, the thought and the word, distinct, but inseparable from each other. He may, if so be, elaborate his compositions, or he may pour out his improvisations, but in either case he has but one aim, which he keeps steadily before him, and is conscientious and single-minded in fulfilling. That aim is to give forth what he has within him; and from his very earnestness it comes to pass that, whatever be the splendour of his diction, or the harmony of his periods, he has with him the charm of an incommunicable simplicity. Whatever be his subject, high or low, he treats it suitably and for its own sake. If he is a poet, 'nil molitur *ineptè*.' If he is an orator, then too he speaks, not only 'distinctè' and 'splendidè,' but also '*aptè*.' His page is the lucid mirror of his mind and life —

'Quo fit, ut omnis
Votivâ pateat veluti descripta tabellâ
Vita senis.'

"He writes passionately, because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse. He always has the right word for the right idea, and never a word too much. If he is brief, it is because few words suffice; when he is lavish of them, still each word has its mark, and aids, not embarrasses, the vigorous march of his elocution. He expresses what all feel, but all cannot say; and his sayings pass into proverbs among his people, and his phrases become household words and idioms of their daily speech, which is tessellated with the rich fragments of his language, as we see in foreign lands the marbles of Roman grandeur worked into the walls and pavements of modern palaces." —J. H. Newman: "The Idea of a University," pp. 291–293.

II. 1. Give a brief outline of the history of the English language.

2. What is the derivation and what the history of the following English words: *admiral, apology, bask, brave, cabal, calico, cargo, churl, commodore, cruise, lilac, loafer, omelet, quantification, satin, thing, tobacco, vassal, verandah, villain, whiskey?*

3. Translate into idiomatic English a passage from Virgil or Ovid and one from Cicero, taking care

to make the transference of thought and of association as complete as possible.

4. Is the following translation good English? Why, or why not?

"Now the fiery sun had come into the ethereal arches, and was shaking pale lights from his golden chariot, and Aurora with rosy hair had driven away the shades; the shepherd drove the she-goats from the sheepfolds to the well-known pastures, and sought the highest ridges of the lofty mountain, where the flowery grass smoothed the widely stretching hills. Now they hide their bodies in the wood and the thorn thickets, now in the valleys, and now wandering quickly around from all sides, they nibble the green grass with a strong bite.

"They, struggling as to these things with one another, were talking about doubtful affairs. Æneas was moving his camp and line of battle. Behold a messenger with a great disturbance, rushes through the royal houses, and fills the city with great fear, saying that the Trojans had drawn up the line of battle from the River Tiber, and that the Tuscan band was coming down all over the fields. Immediately the minds of the common people were disturbed, and they beat their breasts, and their wrath was excited by severe stings. Bold they demand weapons for the hand, and the youth rages for arms; the sad fathers weep and hesitate what to do. Now on all sides a great shout rises up in the air with various meaning, not otherwise than when by chance flocks of birds alight in a high grove or when hoarse swans give forth a noise by the fishy river of the Po through the sounding pools. Turnus, having seized the occasion, said, 'Nay rather, O citizens, assemble a council, and sitting down praise peace: they are rushing with arms against the kingdom.'"

5. What seems to you the chief excellence of the Century Dictionary? For what sort of information would you consult Murray's New English Dictionary?

6. Contrast the vocabularies of the following passages in point of "bookishness" or familiarity.

(*a*) "The inference that the hieroglyphics of the Egyptians were thus produced, is confirmed by the fact that the picture-writing of the Mexicans was found to have given birth to a like family of ideographic forms; and among them, as among the Egyptians, these had been partially differentiated into the kuriological or imitative, and the tropical or symbolic: which were, however, used together in the same record. In Egypt, written language underwent a further differentiation, whence resulted the hieratic and the epistolographic or enchorial: both of which are derived from the original hieroglyphic. At the same time we find that for the expression of proper names, which could not be otherwise conveyed, phonetic symbols were employed; and though it is alleged that the Egyptians never actually achieved complete alphabetic writing, yet it can scarcely be doubted that these phonetic symbols occasionally used in aid of their ideographic ones, were the germs out of which alphabetic writing grew." — Spencer: "First Principles."

(*b*) "This porter I have had to deal with, going this evening at four to visit Mr. Harley, by his own appointment. But the fellow told me no lie, though I suspected every word he said. He told me his master was just gone to dinner with much company, and desired I would come an hour hence; which I did, expecting to hear Mr. Harley was gone out; but they had just gone to dinner. Mr.

Harley came out to me, brought me in, and presented me to his son-in-law, Lord Doblane (or some such name), and his own son, and among others Will Penn, the Quaker: we sat two hours, drinking as good wine as you do; and two hours more he and I alone; where he heard me tell my business; entered into it with all kindness; asked for my powers, and read them; and read likewise a memorial I had drawn up, and put it in his pocket to show the queen; told me the measures he would take; and, in short, said everything I could wish; told me he must bring Mr. St. John (secretary of state) and me acquainted; and spoke so many things of personal kindness and esteem for me, that I am inclined half to believe what some friends have told me, that he would do everything to bring me over. He has desired to dine with me (what a comical mistake was that!) I mean he has desired me to dine with him on Tuesday; and, after four hours being with him, set me down at St. James's coffee-house in a hackney coach. All this is odd and comical, if you consider him and me. He knew my Christian name very well. I could not forbear saying thus much upon this matter, although you will think it tedious. But I will tell you, you must know, it is fatal to me to be a scoundrel and a prince the same day: for being to see him at four, I could not engage myself to dine at any friend's; so I went to Tooke to give him a ballad and dine with him, but he was not at home; so I was forced to go to a blind chophouse, and dine for tenpence upon gill ale, bad broth, and three chops of mutton; and then go reeking from thence to the first minister of state. And now I am going in charity to send Steele a Tatler, who is very low of late." — Swift: "Journal to Stella."

7. Contrast the first two of the following extracts with the third in point of fulness of vocabulary.

(*a*) "The wind even took up the sand and gravel, and carried it away with the snow. On the side it piled up the snow till the houses were almost covered up. No one ventured out, even on snowshoes; but the wind came in where it could, and sifted in the fine snow about windows and under doors: and the snow that came down the chimneys melted and stained the walls."

(*b*) "The next step is to put this photograph into words. Care should be used in the selection of words. A few well selected, expressive words are a great deal more valuable in description than two or three pages of words that are not forcible, and not characteristic of the subject."

(*c*) "This great tradition of Puritanism he fought so passionately to defend had in it the seeds of a grim, untruthful formalism, which has made it seem to many men of later times a gloomy delusion, fruitful only of limitation and of cant. Those who see in it only or chiefly this, forget what even to Cotton Mather himself was its greatest truth. Few human philosophies have been more essentially ideal; few systems formulated by men have so strenuously kept before the minds of those who accept them the transitory unreality of those things which human beings can perceive, the eternal and infinite reality of the Divine universe that lies beyond human ken. Once learn this, and nothing on this earth is so great as to deserve a care, when we think of the infinite realities beyond; nor anything on this earth so mean as not to be a manifestation of divine truth. At once contemptible and reverend, this earthly life of ours is but the fragment of an instant in the timeless eternities of God. But to the Puritans, it was an instant in which the infinite mercy of God, with free grace mitigating His infinite justice, gave every living man the chance and the hope of finding in himself the signs of

eternal salvation. It is not every man who can rise to such heights of idealism as this: whoever cannot or will not so rise, whoever cannot feel beneath the austere pettiness of Puritanism the passionate enthusiasm that made things unseen — Hell and Heaven, the Devil, and the Angels, and God — greater realities than anything this side of eternity, can never even guess what Puritanism meant." — Wendell: "Cotton Mather," p. 302.

CHAPTER IV.

WORDS: TOO MANY; TOO FEW.

1. Too Many Words. One of the most important principles of Rhetoric is also one of the most obvious; we should not use more words than those which express our meaning adequately. Obvious as it is, this principle is one of the hardest to practise. The habit of writing compactly, of going straight to the point, of saying just what one has to say and then of stopping, is not always easy to acquire. The opposite and more frequent habit, the vice of too many words, usually appears in one of two forms:— (1) superfluous words that may be struck out without affecting the sense; or (2) prolixity. In prolix passages it would not be easy to find superfluous words, or words which merely repeat something which has been already said, but in each the same statement could have been easily made in fewer words. Notice, as examples of both forms, the following illustrations.

1. "Hence the *universal* testimony [which all the nations of the earth have conspired to give] to some few works of genius." Here the words in brackets merely repeat the idea already expressed in "universal."

2. "One hundred dentists sat in Berkeley Hall last night and listened to a paper by Dr. Smith on

the subject of the development of the enamel in the teeth." By striking out the superfluous words we may reduce this to "In Berkeley Hall last night Dr. Smith lectured to one hundred dentists on the development of the enamel."

3. "The king's physical health is good, but he is suffering from a mental malady which renders him entirely irresponsible for his actions." This is merely equivalent to "The king is in good physical condition, but he is insane."

4. "Every opinion, principle, and thought that comes to us to-day is met by the question of peace or war. Take the developments of nature. You go into some sequestered glen where all is peace, quiet, and solitude. But take your microscope, and you will find on every leaf and herb the struggle for existence." This is merely equivalent, it seems, to "To-day we find everywhere this struggle for existence. Even in a quiet glen the microscope reveals it on every leaf."

Prolixity the student cannot too carefully guard against. To avoid it he must accustom himself to going straight to the root of a matter, stating that, and leaving out all unnecessary details. Prolixity is most frequently remarked where it is least to be endured — in letter-writing and in story-telling.[1]

[1] The following verses from the *Atlanta Constitution* contain the proper dogma in a somewhat unconventional form:

"When you've got a thing to say,
Say it! Don't take half a day.

2. Too Few Words. Young writers, especially those who try to be what is loosely called "practical," are often as likely to use too few words as too many. It is not, of course, sufficient to state what you mean in a bare, disconnected fashion ; you must be sure that your reader understands you fully, and for that purpose you must add, by way of explanation, illustration, or expansion, whatever details are necessary to make your whole meaning quite clear.[1] "Brevity," said an old and experienced lawyer, "is sometimes overrated. The number of a man's words should be like the length of a blanket, — enough to cover the bed and to tuck in besides."

In the following examples (*a*) represents a statement of fact so incomplete that its bearing is not

> When your tale's got little in it,
> Crowd the whole thing in a minute.
> Life is short — a fleeting vapor;
> Don't you fill the whole blamed paper
> With a tale which, at a pinch,
> Could be cornered in an inch!
> Boil her down until she simmers;
> Polish her until she glimmers.
> When you've got a thing to say,
> Say it! Don't take half a day."

[1] The instructor should give much personal attention to the student's work in this particular. The inexperienced writer finds it extremely difficult to think of enough to say even when his knowledge of a subject is large. The instructor should, if possible, go over at least one theme in detail with each student, endeavoring by cross-questions to draw out the student's ideas until the student himself realizes that he has sufficient subject-matter on hand. The main difficulty with our teaching of rhetoric has been that it is too negative in character. We need in most cases to encourage rather than to repress.

easily seen; (*b*) is the same statement in an expanded and more comprehensible form:

(*a*) "President Eliot has entered upon a crusade, which, I think, is a step in the right direction. He proposes that certain of the languages be commenced before entering the high school, so that on entering college one will have finished all preliminary work on them."

(*b*) "President Eliot has started a movement which is, I think, in the right direction. He has proposed, in a recent article and in several addresses, that the student should begin the study of one or perhaps two foreign languages — French, German, Latin, or Greek — in the early years of the grammar school. By the time he enters the high school, then, the student will have finished much of the elementary work in the language or languages which he, or his parents for him, shall have chosen; that is to say, a boy or girl entering the high school would, under this system, be able to read and enjoy easy prose in French, German, Latin, or Greek, etc."

EXERCISE IV.

I. Reduce the number of words in the following passages:

1. [Introduction to a theme on the difference between newspapers.] "Every morning the newsboys are to be found at many of the railroad stations. And while the people come to the station, these little fellows, with a bundle of papers under their arms, run here and there with their usual cry: 'Morning papers,' 'Globe,' 'Herald,' etc. Now one man asks, perhaps, for the 'Herald'; another asks for the 'Globe'; and a third may want a 'Record.'

Thus each one shows his preference for a certain newspaper. Hence there must be a difference between the several newspapers."

2. [From a theme on Chicago.] "Chicago, of course, being a great city, is like most great cities, except that it varies from the general rule in point of age; so that if one is acquainted with Boston he has only to use his imagination a little and widen, I might say double, his ideas, in point of size, height of buildings, perhaps, and assuredly in population, width of streets and sidewalks, of Boston and he will have a fair though very general idea of the Garden City."

3. [From a theme on Foot-ball.] "No sport is engaged in but what there is a certain amount of danger connected with it. A game without risk in it would be a very tame affair indeed. Foot-ball is a game attended with danger, in fact with considerable danger. Hardly a game is played but what some one is hurt more or less seriously. Sometimes a bone is broken; oftener a joint is dislocated. An internal injury is received or a disease is contracted from exposure, and numerous other injuries received which it would be impossible to mention in this limited space."

4. "One of the most noticeable points of improvement in American architecture during the last fifteen years has been in that branch pertaining to private dwellings. Our public buildings have always been subjects of architectural design, but only of late have our domestic edifices been worthy of the appellation of architecture. The Old Colonial period may perhaps be an exception to this statement, but even here there is only an occasional example of really good architecture, while commonplace examples abound everywhere."

5. "I pointed a certain object out to him and said,

'That is located in my city.' The ground of that city is historic ground. Through its streets the British marched on their retreat from Concord and Lexington, upon its hills the Revolutionary patriots encamped and watched and waited, ready to repel attack, and on the alert to notice the movements of the foe. Washington was there, and there on the summit of another of its hills the first 'Stars and Stripes' were flung to the breeze.

"Upon still another breastworks were thrown up, and behind these the patriots waited to repel all attempts of the foe to go inland.

"The city has an interesting history, every inch of its soil seems to have a story connected with it. It was alive then to the interests of all, it is alive now as well. Public schools of high standing abound. Temperance holds the sceptre and all are exempt from the disagreeable sights which frequent many cities, for its citizens realize that education is essential and temperance necessary to the true citizen. A city may have these virtues, and yet be lacking. Is it a pleasant city? Is it well located? Has it all the advantages of railroads and cars that other cities enjoy? Is it well lighted? Is it well guarded by the municipal officers of the law? Is it well governed? Has it good and honest men to choose from to fill public offices? If so it is indeed of some importance. To all these questions we can give the short answer, yes."[1]

6. "The future is before me. What it hides from my eyes is an enigma; but still I should like to see if it contains my ideal of a city or town, in the building of which I had taken some part. I do not expect to work wonders, but merely to reach the pinnacle of my expectations. Dark as the future seems to me at times, yet whenever I call up bright air castles, as I have just done, it makes me feel as if

[1] See also pp. 64–66.

sometime in the future I should like to put a foundation under them that will be a credit to myself and Architecture in general."

7. "When in the lower schools I could never draw very well, although I have always liked it and tried to do it. Before this I used to draw but could never make a success of it and used to wish that I might. But I think it is like other things that a person does. I think that one inherits many of his tastes for doing things, and I have not inherited a taste for drawing well. Yet I think it is very interesting for a person that likes it and can do it well."

8. "The presidential campaign of 1892 has thus far attracted attention only by its lack of outward display of enthusiasm. In other words, it is a quiet campaign.

"There have been printed in the columns of our newspapers criticisms on both the leading parties, there have been political meetings held in the different parts of the country, and flag-raisings and torchlight processions have occasionally taken place, but for all this it is said, and it seems to be, a very quiet beginning.

"This quietness may be caused by a lack of enthusiasm on the part of the Democrats and Republicans, or it may be caused by the fact that men of both parties are doing less talking and more thinking than they have done in the past. One, however, cannot help thinking that this unusual quietness is partly due to the fact that the country is in a prosperous condition, and that the present administration has been successful in its undertakings.

"We have had letters from President Harrison, Mr. Blaine, and Mr. Cleveland touching on the platforms, and showing what the plans of the two great parties are. On one side we have Protection and Reciprocity, and on the other Tariff Reform and the repeal of the tax on state banks. The National Party has its candidates for this campaign, and the Prohibitionists also have theirs, and

come forward with their usual cry that 'the saloon must go.'

"An event of great importance has happened to the Republican Party which has affected somewhat this campaign: one of its former leaders has dropped almost out of the political world. The Democrats have severely reproved one of their number who hoped to be nominated for President, and who is yet very powerful in one of our most important states.

"Thus the parties are slightly divided in their respective ranks, but are as a whole each working steadily for its own strength.

"There is an item known in the political world as campaign expenses, which is needed partly to pay the legitimate expenses, which are incurred by hiring halls, bands, and the like. If this subscription for campaign expenses reaches the usual amount, and there are less expenses on account of the quietness of election times, let us hope it will not be expended in the most detestable of all ways, which is to buy votes.

"Our Democratic friend tells us he is confident of success; our Republican friend tells us that victory for him is nearly certain, and so the poor Prohibitionist must be content with his glass of water, as the chances of success for him are less strong than his drink.

"This has been called a campaign of education, let us hope in concluding it will prove itself worthy of its title."

II. 1. Are the following passages prolix? If they are, how could they be improved?

(*a*) "In assuming this new task, I do not expect to find the editorial path bestrewn with roses, or one that leads straight on to fame and fortune. Yet I have an ambition that I hope to realize through the work in hand.

"The new sympathy between professors and schoolmasters is very marked, but no less evident is the diversity of their views on questions of common interest. Though their hearts beat in unison, their heads are at variance. In the present transitional stage of secondary and higher education, the strife of opinions is a necessary condition of progress; but our striving should be only to the end that we may the sooner have peace,— the abiding peace that comes not save by the prevalence of truth. I believe that the common good of education in America now calls for a closer unity of aim and consonance of effort on the part of all interested in colleges and secondary schools. And it is in the confident hope of hastening the coming of harmony in thought and action, as well as in feeling, that I invite my fellow-workers everywhere to rally around the standard of this new enterprise."

(*b*) "The chief characteristic of halma is in the absence of all signs of royalty. Halma is a democratic game, and no kings or queens ever approach its board. All men on its surface are equal in rank and rights. One noticeable thing about the game is that when a man jumps over another, he does it only to help himself in his onward progress. There is no exiling or sudden removal of citizens. The fact that the men can go in any direction they please shows undeniably that halma is an American game. The difference between the purpose of chess and that of halma is just the difference between an absolute monarchy and a republic. At the end of the former game, usually, a queen is left in possession of the field, her subjects slaughtered in her cause lying all around her. At the end of the latter, all the men are still on the board, but those who have done the best work have reached the goal first, and are resting there. In the former, the object of the game is for the queen to get rid of all the opposing men on the board as quickly as possible, losing her own men if

necessary, to the end that she may reign supreme. In the latter, the men all strive on equal terms to reach a certain point. They are continually jumping over and outstripping each other, but their opportunities are equal. The skill of the game lies in seeing these opportunities, and in building ladders by which to get over the ground more quickly. Chess will probably keep its prestige much longer, while halma will disappear. A more prosperous career to what halma typifies!"

2. Do you notice from your own observation that uneducated people are frequently prolix — especially in story-telling — through their habit of continually using direct instead of indirect quotation as a means of reporting the words of other people?

3. What is the best device for avoiding wordiness? Is there any device which will serve as a remedy for prolixity?

III. In several of the passages under I. and II. take the bare statements which remain after all traces of wordiness or prolixity have been removed and develop them in the same way in which example (*a*) on p. 54 is treated.

IV. Notice whether, in the following extract from an editorial on Bismarck's election to the Reichstag, the writer has been (1) wordy, (2) unduly brief, or whether (3) he has expressed himself adequately without undue brevity or wordiness: —

"Prince Bismarck has at last been elected to the Reichstag, on a second ballot for the constituency of Geestemunde, by a clear majority over his opponent, Herr

Schmallfeld, the Socialistic candidate. But the whole process has been very humiliating for him. It was very hard for such a magnate as he to have any opposition at all when he announced his willingness to return to politics in a country in which official greatness counts for so much as Germany, but it was harder still to find that he could not on the first ballot get a majority of the votes. Even on the second ballot Herr Schmallfeld has made a very respectable showing, for he has about 5500 votes, against Bismarck's 10,500. Few would have believed without seeing it that Bismarck could have been induced to make such an attempt, and fewer still that, if made, it would not be immediately successful.

"But his difficulty in getting into Parliament is not nearly as odd as his wish to get in. During his whole official life he has never lost an opportunity of repudiating the idea that he was or ever could be anybody's servant but the Crown's, and that he was or could be made accountable for anything he said or did to anybody but the Emperor, and that it was allowable for any man who had ever been a servant of the Crown to become in any shape or form a critic or opponent of the policy of the Government, in or out of Parliament. No one in Germany repelled so resolutely as he the notion that there was any analogy or resemblance between the Prussian parliamentary system and that of Great Britain, or that there could be such a thing in the German Parliament as a legitimate or loyal opposition, headed by an ex-Minister. In truth, he punished several of his old colleagues — Eulenburg, Faulk, Hobrecht, and Puttkammer, for instance — for acting on or even countenancing this theory. . . .

"That the effect on German politics of his appearance in the new rôle in the Reichstag will be very demoralizing we may feel very sure. He will not figure very long as a leader of the Opposition without making terrible fissures in

the old Prussian theory of personal government and royal sacredness. The young politicians will cease to dread the social discredit of opposition, and freer parliamentary speech will become common among even aspirants to office. The English idea that an organized and well-led opposition is an essential part of parliamentary institutions, and that there is no necessary connection between criticism of men in power and treason or sedition, will gain a firm foothold in German politics, and gradually transform the government, as the young emperor gets over the confidence in his own wisdom and capacity which is not unnatural at his age. To feel thoroughly the strangeness of all this, one has, however, to look at some of Bismarck's speeches during his quarrels with the Prussian Landtag between 1862 and 1866, when he was the pride and glory of Junkerdom."

CHAPTER V.

KINDS OF WORDS.

LONG WORDS *versus* SHORT WORDS. — ANGLO-SAXON WORDS *versus* LATIN WORDS. — SIMPLE WORDS *versus* "FINE WRITING"; EUPHEMISMS. — DEFINITE WORDS.

1. Long Words *versus* Short Words. Long words should not be used because they are long words, nor short words merely because they are short. If the word you want to express your meaning exactly is a long word, use it, but do not hunt for long and pompous-sounding words. As a rule, say what you have to say as simply as possible, preferring, for the sake of brevity, short words to long words.

2. Anglo-Saxon Words *versus* Latin Words. There is a prevalent theory that we should as far as possible use words of Anglo-Saxon rather than of Latin origin.[1] The former are, as a rule, homely, common words, and are especially appropriate in simple writing that deals with plain, tangible matters. The latter are frequently longer, less homely in their associations, and are peculiarly adapted to elaborate or precise distinctions of thought. Neither class should be used to excess, and neither can be neglected.

[1] See Chapter III.

3. Simple Words *versus* "Fine Writing"; Euphemisms. A frequent vice of young or untrained writers is that sometimes technically known as "fine writing," that is, the habit of writing about plain matters in a high-sounding manner. It usually has its roots in a mistaken idea that in order to produce any impression we must write with great solemnity or pomposity. The following extracts, the first from Lowell's preface to the "Biglow Papers," the second from Professor A. S. Hill's "Our English," will give the best idea of what "fine writing" is, how common it is, and how absurd it is. Euphemism, often commendable or necessary, is frequently merely the result of false shame, or of a vain desire to palliate circumstances or situations, any reference to which is unavoidably unpleasant.

1. "It had long seemed to me that the great vice of American writing and speaking was a studied want of simplicity, that we were in danger of coming to look on our mother-tongue as a dead language, to be sought in the grammar and dictionary rather than in the heart. . . .

"But while the schoolmaster has been busy starching our language and smoothing it flat with the mangle of a supposed classical authority, the newspaper reporter has been doing even more harm by stretching and swelling it to suit his occasions. A dozen years ago I began a list, which I have added to from time to time, of some of the changes which may be fairly laid at his door. I give a few of them as showing their tendency, all the more dangerous that their effect, like that of some poisons, is insensibly cumulative, and that they are sure at last of effect among a people whose chief reading is the daily paper. I give in two columns the old style and its modern equivalent.

Old Style.	*New Style.*
Was hanged.	Was launched into eternity.
When the halter was put round his neck.	When the fatal noose was adjusted about the neck of the unfortunate victim of his own unbridled passions.
A great crowd came to see.	A vast concourse was assembled to witness.
Great fire.	Disastrous conflagration.
The fire spread.	The conflagration extended its devastating career.
House burned.	Edifice consumed.
The fire was got under.	The progress of the devouring element was arrested.
Man fell.	Individual was precipitated.
A horse and wagon ran against.	A valuable horse attached to a vehicle driven by J. S., in the employment of J. B., collided with.
The frightened horse.	The infuriated animal.
Sent for the doctor.	Called into requisition the services of the family physician.
The mayor of the city in a short speech welcomed.	The chief magistrate of the metropolis, in well-chosen and eloquent language, frequently interrupted by the plaudits of the surging multitude, officially tendered the hospitalities.
I shall say a few words.	I shall, with your permission, beg leave to offer some brief observations.
Began his answer.	Commenced his rejoinder.
Asked him to dine.	Tendered him a banquet.

Old Style.	*New Style.*
A bystander advised.	One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs, ventured the suggestion.
He died.	He deceased, he passed out of existence, his spirit quitted its earthly habitation, winged its way to eternity, shook off its burden, etc.

2. "Worst of all forms of schoolmaster English are those that come from unwillingness to call a spade a spade.[1]

"'I have been trying for years,' said a schoolgirl, the other day, 'to say "I *rose* at seven," instead of *got up*— *got* is such a horrid word!'

"'Do you say *retire* instead of *go to bed?*'

"'Oh, yes; I have been taught to avoid common expressions.'

"That is to say, this innocent young girl had been taught to despise the words of daily life, and to affect the vulgar finery and sham delicacy characteristic of those who talk about *culinary department, hymeneal altar, caskets for the remains of the departed, author of my being, maternal relative, patrons of husbandry, potables, nether extremities, or lower limbs.*

"It is not well-bred persons who are ashamed to use the brief, simple, definite, ordinary words which naturally come to the lips. It is not the writers of leaders in our best newspapers, but the penny-a-liners, the reporters of fires

[1] Euphemisms.

and police items, who have the fondness for vague words and tawdry circumlocutions."

4. Definite Words. Our expression lacks both vigor and clearness, as a rule, unless we are careful to make our words as definite as is necessary for the purpose in hand. When all that we wish to do is to indicate the genus, nothing more than a general word is necessary. When, however, the *species* rather than the *genus* is in question, we should use as far as possible the species name. We shall return to this point when we take up the qualities of style.[1]

EXERCISE V.

I. Notice the difference of effect produced in the following passages by the use of long and short words:[2]

"And David sat between the two gates: and the watchman went up to the roof over the gate unto the wall, and lifted up his eyes, and looked, and behold a man running alone. And the watchman cried, and told the king. And the king said, If he be alone, there is tidings in his mouth. And he came apace and drew near. And the watchman saw another man running: and the watchman called unto the porter, and said, Behold another man running alone. And the king said, He also bringeth tidings. And the

[1] See the chapters on Clearness and Force.

[2] Both instructor and pupils will perhaps find it helpful to ascertain the average word-length in selected passages from typical authors and to plot the "curve" of the results obtained, making use of the ordinary statistical methods.

watchman said, Methinketh the running of the foremost is like the running of Ahimaaz the son of Zadok. And the king said, He is a good man, and cometh with good tidings. And Ahimaaz called, and said unto the king, All is well. And he fell down to the earth upon his face before the king, and said, Blessed be the Lord thy God, which hath delivered up the men that lifted up their hand against my lord the king. And the king said, Is the young man Absalom safe? And Ahimaaz answered, When Joab sent the king's servant, and me thy servant, I saw a great tumult, but I knew not what it was. And the king said unto him, Turn aside, and stand here. And he turned aside, and stood still. And, behold, Cushi came; and Cushi said, Tidings, my lord the king: for the Lord hath avenged thee this day of all them that rose up against thee. And the king said unto Cushi, Is the young man Absalom safe? And Cushi answered, The enemies of my lord the king, and all that rise against thee to do thee hurt, be as that young man is. And the king was much moved, and went up to the chamber over the gate, and wept: and as he went, thus he said, O my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son!" — II. Sam. xviii. 24–33.

2. "And they lifted up their voice, and wept again: and Orpah kissed her mother in law; but Ruth clave unto her. And she said, Behold, thy sister in law is gone back unto her people, and unto her gods: return thou after thy sister in law. And Ruth said, Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God: Where thou diest will I die and there will I be buried: the Lord do so to me, and more also, if aught but death part thee and me. When she saw that she was stedfastly minded to go with her, then she left speaking unto her." — Ruth i. 14–18.

3. "This deliberate choice of advantages to mankind, bought by unrequited and cheating infliction of agony upon creatures who cannot participate in the gain while they sustain all the loss, is nearly always followed by a blunting of moral judgment and a stultification of intellectual argument among those who defend this retrogression in the path of moral evolution, this preference of desire to right. . . .

"There stands before the eyes of the honest mediocrity, which in all such matters has the casting vote, an irresistible array of sanction of vivisection by men who are the highest authorities in the new philosophic morality. But this seeming strength is mere weakness, this apparently energetic decision is for the most part mere apathetic acquiescence." — Vernon Lee: "Baldwin."

4. "On a little attention, it will be found to be a plain consequence of what hath been observed above, that though any simile, allegory, or prosopopeia is capable of being translated (and that even without losing any of its energy) from one tongue into another, a metaphor, a synecdoche, or a metonymy (for this holds more rarely of autonomasia) which is both significant and perspicuous in an original performance, is frequently incapable of being rendered otherwise than by a proper word. The corresponding metaphor, synecdoche, or metonymy in another language will often be justly chargeable with obscurity and impropriety, perhaps even with absurdity." — Campbell: "The Philosophy of Rhetoric."

II. Notice the difference of effect produced in the following passages by the use, in one, of words of Anglo-Saxon, and in the other, of Latin origin.[1]

[1] The student will find it worth while to examine with care Coleridge's "Ancient Mariner," noting the differences in effect produced by the use of words derived from the Anglo-Saxon and of those derived

1. "Then I saw in my Dream, that when they were got out of the Wilderness, they presently saw a Town before them, and the name of that Town is Vanity; and at the Town there is a Fair kept, called Vanity Fair; it is kept all the year long; it beareth the name of Vanity Fair because the Town where 'tis kept is lighter than Vanity; and also because all that is there sold, or that cometh thither, is Vanity. As is the saying of the wise, All that cometh is Vanity. . . .

"Now these Pilgrims, as I said, must needs go through this Fair. Well, so they did; but behold, even as they entered into the Fair, all the people in the Fair were moved, and the Town itself, as it were, in a hubbub about them; and that for several reasons." — Bunyan: "The Pilgrim's Progress."

2. "Crousaz was a professor of Switzerland, eminent for his treatise of Logick, and his Examen de Pyrrhonisme, and, however little known or regarded here, was no mean antagonist. His mind was one of those in which philosophy and piety are happily united. He was accustomed to argument and disquisition, and perhaps was grown too desirous of detecting faults; but his intentions were always right, his opinions were solid, and his religion pure.

"His incessant vigilance for the promotion of piety disposed him to look with distrust upon all metaphysical systems of Theology, and all schemes of virtue and happiness purely rational; and therefore it was not long before he was persuaded that the positions of Pope, as they terminated for the most part in natural religion, were intended to draw mankind away from revelation, and to represent the whole course of things as a necessary concatenation of

from other sources. He should also ascertain, in a short passage, the relative per cent of words that come from each of the two main sources.

indissoluble fatality; and it is undeniable that in many passages a religious eye may easily discover expressions not very favorable to morals, or to liberty." — Johnson: "Life of Pope."

III. Contrast, from an etymological point of view, the vocabularies of the following selections. What difference in tone or character do you also notice?

(*a*) "Le moyen âge, qui fut si violemment troublé par l'explosion fréquente de la passion individuelle, a tenté un effort singulier pour discipliner les âmes. Quelques notions très hautes, quelques institutions très fortes, le prestige de certaines traditions, l'ascendant mystique de l'autorité ont, à partir de l'époque carolingienne, organisé la société et réglé les interêts et les consciences. L'idée de chrétienté fut la première et la plus générale de ces notions; puis vint la théorie, à la fois religieuse et politique, de l'empire et de la papautè; puis le régime féodal, groupant les faibles autour des forts et les unissant entre eux par le serment de fidélité et le devoir de la protection, fonda la hiérarchie sociale; puis les communes créèrent l'indépendance des cités ordonnées en corporations. Au sein de l'église, le monachisme réunit les plus purs parmi les chrétiens sous une loi plus austère de renoncement et d'obéissance. Enfin, la scolastique établit dans la science la tutelle de la théologie et fit concourir les esprits, mêmes les plus fiers, à une œuvre commune de dialectique. En tout ceci, le moyen âge a mis à la fois son profond idéalisme, le sentiment qu'il avait des droits de Dieu sur l'humanité, la pitié que lui inspirait l'homme isolé, perdu dans sa faiblesse, l'angoisse que lui donnait le rêve des âmes solitaires." — Gebhart: "La Renaissance Italienne," pp. 6, 7.

(*b*) "Musik und Ehrlichkeit, Barbarei und Frömmigkeit, Kindersinn und Selbstständigkeit sind hevorragendste Züge

des deutschen Charakters; indem Rembrandt ihnen auf künstlerischem Gebiet gerecht wird, zeigt er sich vorzugsweise als einen echten Deutschen. Treue gegen sich selbst, Treue gegen das angeborene enge Stück deutscher Erde, Treue gegen den weiten lebendigen deutschen Volksgeist — kurz die Bewährung der schönsten deutschen Tugend, der Treue überhaupt ist es, welche Rembrandt uns lehren kann und soll. Individualität heisst wörtlich Untheilbarkeit; aber eben diese bedingt zugleich: Eintheilbarkeit, innere Abstufung, durchgängige Organisation; Einzelseele, Stammesseele, Volksseele treffen sich und steigern sich gegenseitig in diesem Manne; Seelendreieinigkeit ist es, welche ihn so stark macht. Er ist Rembrandt, er ist Holländer, er ist Deutscher. In dem Begriff des Volksthümlichen und Volksmässigen aber gipfelt diese künstlerische Skala; darum kann und wird es niemals eine allgemein verbindliche oder allgemein gültige, sondern immer und überall nur eine besonders gestaltete oder relativ gültige Kunstweise geben; eine Menschheitskunst, von der man wohl gesprochen hat, ist unmöglich. Denn das Unendliche kann nur in endlicher Form sichtbar werden; sowie es sich selbst, ohne Umhüllung sinnlich darstellen will, zerfliesst es in Nichts; das Lebendige wird dann Schablone." — "Rembrandt als Erzieher," p. 26.

IV. What are the equivalents in plain English of the following passages?

1. "'I am under the impression,' said Mr. Micawber, 'that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the Modern Babylon in the direction of the City Road — in short,' said Mr. Micawber, in another burst of confidence, 'that you might lose yourself. — I shall be happy to call this evening, and instal you in the knowledge of the nearest way.'"

2. Ex-Prize Fighter John L. Sullivan, at present posing before the dazzling footlights as one of the heroes in an interesting dramatic performance, was tendered a reception in the city of shoes last night, that ought to make him a pronounced success in the dramatic world.

3. Tremont Temple was filled from gallery to platform yesterday with all the pedagogues of Middlesex County.

4. Cheer after cheer rent the air as the Republican nominee, the successful aspirant for Senatorial honors, ascended the platform and, with his face wreathed in smiles, bowed his acknowledgments.

5. Her lithe, willowy figure, mirror-like eyes, and ivory teeth, together with her profusely luxuriant, deep-auburn tresses, made her a pretty Juliet and secured her a grand ovation.

6. Those present were mostly prominent business gentlemen, who all say that they had an elegant time. Previous to the festivities the band discoursed sweet music. The exercises themselves finished as they had commenced, with a collation and a brief performance in the shape of blue fire and roman candles.

7. In Newburyport, the place of his nativity, he engaged in commerce, erected a residence, and attained a high degree of popularity among his fellow-townsmen.

8. As the bright portion of the moon diminished, those who could view the spectacle from an elevation could perceive the waters of the bay, that glittered so gaily in the earlier evening, assume a darker hue, the lights of the city shone out more brightly, and the faint stars that had shrunk from sight in the presence of the queenly moon, now sparkled as if pleased at their unexpected opportunity.

"Aldebaran rose slowly in the east, as if wishing not to disturb the exhibition, and the Pleiades sparkled merrily as near spectators of the show. Perseus stood staring with Medusa's head, and the great nebula of Andromeda took

advantage of the occasion to display its mysterious form, while Capella and Vega gazed with eyes wide open. Finally Orion reared his head majestically above the ocean, as if he would drive the spectre from the skies.

9. Tremont Temple presented yesterday afternoon a wonderful scene, filled, as it was, with an immense audience of men and women, gathered to hear Lady Henry Somerset, the flower of England's Christian womanhood, preach to the great dual convention of the World's and the National Woman's Christian Temperance Union its annual sermon.

10. "The representatives of the Republicans of the United States, assembled in general Convention on the shores of the Mississippi River, the everlasting bond of an indestructible republic, whose most glorious chapter of history is the record of the Republican party, congratulate their countrymen on the majestic march of the nation under the banners inscribed with the principles of our platform in 1888, vindicated by victory at the polls, and prosperity in our fields, workshops, and mines, and make the following declaration of principles." [1]

11. The bar-room of the Commercial Hotel at an early hour yesterday morning was enlivened by as animated an event known as a "scrap" as has occurred in some time. One of the participants appreciated at the finish that a lemon-squeezer was a great deal harder than his head, which was generously cut, while the wielder of the aciduous weapon paid for amusing himself with it by getting adorned with a pair of woe-hued optics. The other casualties were unimportant, and no police court vengeance has been invoked.

[1] Contrast the above, from a rhetorical point of view, with the following: "The representatives of the Democratic party of the United States, in National Convention assembled, do reaffirm their allegiance to the principles of the party as formulated by Jefferson, and exemplified by the long and illustrious line of his successors in Democratic leadership from Madison to Cleveland."

V. Examine several local daily newspapers with the purpose of discovering, if possible, one that is habitually written in a simple, uninflated style.

VI. Do you see any difference between (*a*) and (*b*) and between (*c*) and (*d*) in the use of specific or definite rather than general words?

(*a*) "We would have inward peace,
Yet will not look within;
We would have misery cease,
Yet will not cease from sin;
We want all pleasant ends, but will use no harsh means;

"We do not what we ought,
What we ought not, we do,
And lean upon the thought
That chance will bring us through;
But our own acts, for good or ill, are mightier powers.

"Yet, even when man forsakes
All sin,— is just, is pure,
Abandons all which makes
His welfare insecure,—
Other existences there are, that clash with ours."
—M. Arnold: "Empedocles on Etna."

(*b*) "Just for a handful of silver he left us,
Just for a riband to stick in his coat—
Found the one gift of which fortune bereft us,
Lost all the others, she lets us devote;
They, with the gold to give, doled him out silver,
So much was theirs who so little allowed:
How all our copper had gone for his service!
Rags—were they purple,—his heart had been proud!

We that had loved him so, followed him, honoured him,
Lived in his mild and magnificent eye,
Learned his great language, caught his clear accents,
Made him our pattern to live and to die!
Shakespeare was of us, Milton was for us,
Burns, Shelley, were with us,— they watch from their graves!
He alone breaks from the van and the freemen,
He alone sinks to the rear and the slaves!"
— R. Browning: "The Lost Leader."

(*c*) "Contemporaneously with the rise of the Communes and the reconsolidation of the Monarchy, the Papacy had reached the culminating point of its dogmatic development, and its tyrannical sway over the human conscience. The ambitious mind and powerful imagination of Hildebrand had conceived the idea of the absolute supremacy of the throne of St. Peter over all terrestrial and secular powers, without exception. In reality, such a claim rested upon the same foundation as that which Papal hierarchs had so long arrogated of prescribing all the beliefs, and authenticating all the knowledge and inquiry of Christendom. Once grant that a power deriving its existence and authority from Heaven is appointed to decree from an *a priori* standpoint all human convictions, and to regulate every department of human conduct, and the attempted subjugation of all human faculties and sources of authority becomes the only logical deduction of such a claim." — Owen: "The Skeptics of the Italian Renaissance, p. 17.

(*d*) "That interview is surely one of the most memorable set down in human annals. On the one hand, Napoleon, a lion at bay, representing, in some fashion, a world-system destined to revolutionize Europe; on the other hand, Metternich, a fox, representing a world-system

which but recently seemed hopelessly stricken, and now seems on the point of resurrection,— these are the speakers in the dialogue. The Lion storms, threatens, coaxes: the Fox listens calmly, almost disdainfully, calculating the strength of the trap into which his foe must fall. It is an eight-hours' parley between the Present, still confident of its superiority, and the Past, unexpectedly come back to life, and covetous of its former power. The Lion roars, but the Fox does not tremble: time was when the King of Beasts did not roar but strike, and now sound and fury signify nothing. Napoleon leads Metternich into an inner room, and shows him the map of Europe: Austria, he declares, shall have this compensation and that, if she but hold true to France; for France and Austria together may laugh at coalitions. Metternich is evasive, he promises nothing; he is already thinking how long it will take his army in Bohemia to march over to the allied camp. Napoleon appeals to the pride of the Hapsburgs: was it for nothing that he wedded the Austrian archduchess? Metternich replies that family considerations cannot interfere with his master's duty to his State. Napoleon in wrath flings his hat on the floor; Metternich, leaning imperturbably against a cabinet, does not condescend to pick it up; the Old Régime no longer fears the Revolution." — Thayer: "The Dawn of Italian Independence," pp. 127, 128.

CHAPTER VI.

SENTENCES: PUNCTUATION; SOLECISMS.

We now leave the study of single Words and begin the study of words as combined in Sentences, the next higher unit of form which we are to take up. We must first notice two points in which the principle of "good use" applies to the sentence.[1] The first is Punctuation; the second is Grammar.

Punctuation, an orderly system of pointing off sentences so as to make the meaning clearer, seems to have been developed slowly, by common consent. If you doubt its utility or its necessity, try to read a long and complex sentence that is not punctuated at all. The main principles of the art of punctuation can best be learned from Wilson's treatise on the subject, a work which has long been standard, but which is chiefly valuable to the young student as a book of reference; from Bigelow's "Handbook of Punctuation" (Boston: Lee & Shepard), a small volume, valuable also as a convenient book of reference; or from Professor A. S. Hill's "General Rules of Punctuation" (Cambridge: Charles W. Sever), to which you are referred as a text-book. You will be

[1] For its application to Words, see above, pp. 9–11.

guided, too, by remembering that punctuation is a matter of,

Good Use. The marks of punctuation are certain conventional signs which English and American people have agreed upon to make what they write easier to read.

Courtesy. It is our business to make what we write easy to read.

Common-Sense. The management of the marks of punctuation is a matter of common-sense. The system is simple and flexible, and can easily be mastered by anyone who keeps in mind the function of each of the marks of punctuation. The period, for instance, is a full stop, and shows that the sentence-structure is logically and grammatically complete. The semi-colon marks a main, and the comma a lesser, joint in the sentence. The colon is nearly always a mark of specification. The function of the other points is obvious.

Good use, we found, keeps us from making up new words, unless such words are absolutely necessary, or from using words with strange meanings, under penalty either of not being understood or of being thought vulgar or uncouth. Good use in sentences, beside providing us with a system of punctuation, keeps us also within similar bounds, under precisely the same penalties. These bounds are ordinarily known as English Grammar; infringements of them are called Solecisms, and bear the same relation to the Sentence that the Impropriety does to the Word.

The rules of grammar are codified good use in its strictest form, and represent the historical development of the language, — a development based on common-sense, logic, and analogy. To break these rules is always to fail in making distinctions which common-sense, logic, or analogy requires. To avoid solecisms it is necessary not only to keep strictly in mind English usage in matters of grammar, but also to be aware of certain common errors, and to know why they are errors.

The following list will be found to include all (or nearly all) such common faults, excepting those of which we may fairly suppose that no person with any pretence to an education would be guilty. The student should test himself carefully on each of the errors here catalogued. If he finds that any of them are still found in his speech or writing, he should first take immediate means to convince himself that they are errors, and then rid himself of the habit of employing them.

1. The omission of the article when the sense requires its repetition, *e.g.* "the secretary and treasurer" for "the secretary and the treasurer," where both offices are supposed not to be held by the same person.

2. False singulars or plurals, *e.g.* "strata" for "stratum."

3. The false use of the possessive case, *e.g.* "America's metropolis" for "the metropolis of America."

4. The adverb instead of the adjective, *e.g.* "the then emperor."

5. The adjective instead of the adverb, *e.g.* "He behaved bad" for "He behaved badly."

6. The confounding of *shall* with *will*, *can* with *may*, *lie* with *lay*, *sit* with *set*.

7. Errors in the case-inflection of pronouns.

8. Errors in agreement as to number between noun and verb, or noun and pronoun.

9. Errors in sequence of tense, *e.g.* "No writer would write a book unless he thinks it will be read."

10. The use of *and which*, or corresponding relative forms, when the *and* is unnecessary.

11. False position of *only*, as in "I only received it yesterday."

12. *Without* for *unless*, as in "I will not go without you do."

13. *Either* for *any*, as in "Either of the three will do."

14. *Different than* for *different from*.

15. False correlation of *neither* and *nor*, or *either* and *or*, as in "He neither offended him nor his brother," or in "He likes neither one or the other."

16. The so-called cleft infinitive, as in "to thoroughly convince." Many writers, however, sanction this usage.

17. *Which* for *a fact* (or any similar word) *which*, as in "He bowed to her in a very distant manner, which shows his ill-breeding."

18. *But what* for (*but*) *that*, as in "I do not doubt but what I can go."

19. *Don't* for *doesn't*.

20. False participial constructions, as in "Finding him at home, it was decided not to go farther."

21. The use of the indicative mode for the subjunctive, especially in the verb "to be," *e.g.* "If I *was* you, I could not be made to yield an inch."

22. "These kind" for "this kind."

The distinction between *shall* and *will* the student will need to look into more carefully. The following explanation, the most satisfactory which the writer has seen, is taken, with some slight modifications, from the late Professor McElroy's "Structure of English Prose":

"*Shall* and *will* differ in meaning as well as in function; and their difference in the one respect springs from their difference in the other. *Shall* once meant *to owe*, and still has that sense latent in its ordinary use. *Will* means *to wish*. Hence, since a man may properly use of himself a verb that 'implies debt or compulsion,' but may not in courtesy use this verb of others, the English future tense reads *I shall, thou wilt, he will, we shall, you will, they will.* But the same words are also used to express *resolve, promise, command, etc.;* and then they read *I* or *we will, thou shalt, he, you, they shall.* From this double function springs a nice distinction, which ought to be observed by all good speakers, but which is often neglected. The following table, condensed from Sir E. W. Head's little book, 'Shall and Will' (especially Appendix H), will help the student to understand the distinction and to make it in

speaking or writing. *Will*, *would*, and *should* (but not *shall*) are also used as principal verbs; but the table speaks of them only as auxiliaries. *Shall* was once the only future auxiliary, and even now *is always used unless courtesy requires will.*"

The above will perhaps be made clearer by the following examples:[1]

(*a*) IN STATEMENTS

OF THE *First* PERSON. SHALL is the regular future form: as, I *shall* come this afternoon unless I get a telegram from you. WILL expresses resolve or intention: as, I *will* come with pleasure; I *will* walk on the piazza until dinner.

OF THE *Second* AND *Third* PERSONS. WILL is the regular future form: as, You *will*, I suppose, be back by ten; They *will* take the express at Albany. SHALL expresses command or promise, or at least implies that the speaker has control over those to whom, or of whom, he speaks: as, You *shall* give me a receipt in full before I leave this room; They *shall* be here by ten, if I have to fetch them myself.

(*b*) IN QUESTIONS

OF THE *First* PERSON. SHALL asks *permission* or *direction*: as, *Shall* we have dinner now, or *shall* we wait for the others? WILL is absurd: as, *Will* we [= is it our intention to] come to-morrow?

OF THE *Second* AND *Third* PERSONS,	WILL or SHALL	is used according as, by (*a*), it may be expected in the answer: as,	*Will* you dine with me to-night? I *will*. *Shall* you go to New York this week? I *shall*.

It should also be observed that a dependent clause in the third person, the subject of which is the same

[1] The distinction between *should* and *would* corresponds in the main to that between *shall* and *will*.

as that of the principal clause, takes the auxiliary it would have were it principal and in the first person.

Notice the following examples:

1. "My brother says that he will stay to see the game." Here *will* implies intention. He said, "I will stay."

2. "He said that he should probably live to old age." Here *should* is the regular future form. He said, "I shall probably live to old age."

3. "He declares that he will not live another day in such an uncomfortable room." He said, "I will not," etc.

4. "He is afraid that he will miss his train." Incorrect. His fear is: "I shall miss my train."

EXERCISE VI.[1]

I. Correct all the errors in the following sentences. In the case of solecisms give your reason for the correction you make.

1. The vote of the trustees on the resolution sustaining President Bartlett, was six in the affirmative, four in the negative, with one member of the board absent, whom it is claimed by the opposition would have voted in the negative.

[1] It should not be necessary to insert an exercise on faulty grammar in a book intended chiefly for college Freshmen, but for purposes of review it may be worth while to reprint for correction the following sentences, selected from the papers set for candidates for admission to Harvard College and to the Massachusetts Institute of Technology. We may suppose, too, that at this stage of their work students will no

2. "I only said I wouldn't go, without one of the servants come up to Sir Leicester Dedlock," returns Mr. Smallweed.

3. Neither Senators Dawes nor Hoar were in their seats to-day.

4. She was smaller in stature than either of her three sisters, to all of whom had been acceded the praise of being fine women.

5. If I review Virgil for instance in April, I will forget much of it before July, having so much other work on my hands.

6. Lying off the Battery, we would be as easily accessible as are vessels at the city piers.

7. "When will you be ready for business?" asked the reporter.

8. He folded it and put it in his breast pocket and laid down once more, and it was not referred to again.

9. This is a phenomena common to an immense number of diseases.

10. If I were old enough to be married, I am old enough to manage my husband's house.

longer make ignorant or illiterate blunders in punctuation. It may not be totally unnecessary, however, to refer here to Strang's "Exercises in English" (D. C. Heath & Co.), Part IV.

A vexatious error not uncommon in the papers ot candidates for admission is one which has not a definite name. It consists in running together, as it were, sentences or clauses which would naturally and logically be kept apart by periods or by semicolons, separating them only by commas. In other words, it is the replacing of a "full stop" by a "stop" of lesser magnitude. For instance, the two sentences, "The first thing to consider is the subject of the work. It should not be too broad," becomes, in the hands of the illiterate writer, "The first thing to consider is the subject of the work, it should not be too broad." Too much pains cannot be taken to eradicate this childish error, the presence of which in an examination paper, except as the result of accident, can be taken as an almost infallible test of the student's lack of suitable preparation.

11. The seventeenth century evidently had a different notion of books and women than that which flourishes in the nineteenth.

12. I don't see anything so very particular in having a few almanacks; other people have them, I believe, as well as me.

13. He is none of your great blustering fellows who goes around knocking people on the head, but in appearance a gentleman, Othello's lieutenant.

14. If the present generation have erred, its errors have been due to humanity, and Christian hopefulness of good.

15. Iago was Othello's ancient and in whom he placed the greatest confidence.

16. In intellectual and moral strength Maggie Tulliver is what George Eliot was; in physical beauty she is what George Eliot would have chosen to have been.

17. But when he learned that Orlando was the son of the deposed Duke's friend, his brow clouded, and he bade Orlando to immediately leave the city, or his life would be in danger.

18. At last the appointed day arrived, and from far and near people flocked to see the sport, among whom being Celia, Frederick's daughter, and Rosalind, her cousin, daughter of the banished duke.

19. Hospitality was one of Addison's characteristics, and he rarely met a friend but what he asked him to his lodgings to have a talk over a bottle of wine.

20. The wealth of the many make a very little show in statistics; the wealth of the few make a great show in statistics.

21. By "Good Use" is meant the correct use of correct words in their correct places, no more than necessary, and to always use the simplest words.

22. If you were able to go to church to-morrow, you will hear an excellent sermon.

23. There are points where in my mind Wordsworth reaches as high if not higher, than any poet of his time.

24. President McCosh and Eliot each of whom was a member of the University crew of their respective colleges excelled in athletics.

25. Charlemagne patronized not only learned men, but also established educational institutions.

26. An artist must not produce books too rapidly; he or she must be careful to maintain the high standard of his or her work.

27. Everything Scott described he has made famous, and none can go to the Highlands but what they must visit the places he describes.

28. In our days we can scarcely understand how men of such high education and such pronounced benevolence could have behaved so cruel in the treatment of a poor aborigine.

29. Mrs. Jones, who is now 84, gave her first ball more than 60 years ago, at her house in Bowling Green, which shows the rapid growth of the city.

30. A convent, a lunatic asylum, or a husband — either will do.

31. One alumnae recently pledged $5000 for improvements in the opportunities for physical culture at Vassar, on condition that $5000 should be raised by the others.

32. He considered it his duty to remonstrate with a woman whom he plainly saw was very much out of place there.

33. I never heard him say he had, and I would be likely to know.

34. These figures are certainly conclusive as to the ability of veterans to more than hold their own under existing circumstances.

35. It is not too much to say that he is known most and best by a single story; one which we read in childhood and seem never to quite forget.

36. A woman who voted differently than her husband did would be an exception.

37. One finds in the reviews of to-day, articles ranging from a sermon to a story and of course many excellent ones, but the efficacy of these latter are destroyed by the stiff, unfamiliar style in which they are written, and which usually does away with whatever interest we may take in the subject.

38. Turning into the square, the post hit him causing him to shy.

39. I do not know but what I'd ought to have been clearer.

40. A few years later he began his "Paradise Regained," but which he never finished.

41. While sitting in my room just after lunch, the fire alarm sounded.

42. The character of the agents, or persons, are next to be considered.

43. So honorable a connection might have been expected to have advanced our author's prospects.

44. Sometimes he would lay awake the whole night, trying but unable to make a single line.

45. Milton was too busy to much miss his wife.

46. Everybody had in their recollection the originals of the passages parodied.

47. Dryden neither became Master of Arts or a fellow of the University.

48. Neither he nor his father were educated to be lawyers.

49. He sent me a verbal message and which assured me of the truth of my suspicions.

50. Molière's plot and idea is often taken from other writers, which he does not attempt to deny.

51. She said that she had lain the book on the table.

52. He would allow no one to open their eyes while at prayers, and would ofttimes raise up and look around him to see if all were praying.

53. Can I have the key to your room. Or will I ask the janitor for it?

54. If he hadn't given me a ride, I never would have been there in time.

55. If it don't come before five, I shall have to go for it myself.

56. It is just as good, if not better, than any other brand in the market.

57. I have no doubt but what he meant to have told you so long ago.

58. Every intelligent student ought to use their influence in behalf of such a scheme.

59. The old method is quite different in character than that now in use.

60. He knew, as even a boy younger than him would have known, that he was only admitted on certain conditions.

61. We are very careful who we let in the club, for we want to keep it very select.

62. Language of that sort, profane and illiterate, and which I am ashamed to repeat, could have been used only by a member of a very low strata of society.

63. The then monarchies are strongly in contrast with the now governments, democratic or otherwise.

64. A more startling phenomena than this upturned strata has never been observed in geology's whole history.

65. Much as I had hoped to have seen him he don't seem to in the least regret missing me.

66. Neither his father nor he were willing to have anything to do with a man who treated them so shamefully.

67. I only said I wouldn't go without he promised to pay all my expenses for the entire trip.

68. The rain came down and continued during the time the cyclists had their competition, clearing off about half-past twelve, and continuing fine the remainder of the day.

69. I neither attempted to conceal from myself nor from him that the enterprise would be a dangerous one.

II. 1. Does the history of the word *Solecism* throw light on its meaning?

2. Comment on the following passage:

"Take another phrase, which few of us fail to utter every week: *it is me.* Now, clearly, the word after the verb *is* should be grammatically in agreement with the subject of the verb. Clearly, too, the subject of the verb is nominative; and apparently the form *me*, one of the very few inflections which remain in English, is not nominative, but objective. No question could occur with a noun: *it is John, it is the man*, for example, would be unchanged in form if English usage should choose to demand an objective instead of a nominative case after the verb. Clearly, too, *it is him* is wrong; and *it is her.* But how about *it is me* and *it is I?* Everybody knows that the latter form is logically the true one; most of us have been reproved over and over again for our depraved persistency in the use of the former. But, as a matter of fact, has not good use gone a long way to make *it is me* idiomatic, and *it is I* a bit pedantic? I do not feel at all sure that we can answer *No.*" — Wendell: "English Composition," pp. 79, 80.

CHAPTER VII.

SENTENCES: LONG AND SHORT, PERIODIC AND LOOSE, BALANCED.

We now come to a point where we must to some extent change our method. In matters of grammar or idiom the question is usually one of right or wrong, of correct or incorrect use. By the laws of good use, for instance, it is correct to say, "You were"; it is incorrect to say "You was." But now we come to questions of taste or judgment. A long sentence is not wrong nor a short sentence right. A periodic or a loose sentence is not necessarily correct or incorrect. The question is, Which is the best adapted for our purposes in general or in a given case, the long sentence or the short sentence, the periodic sentence or the loose sentence? Our duty is, then, to examine such questions of taste or judgment, to see the advantages on one side and the advantages on the other, and then to decide for ourselves.

I. The Long Sentence.

Advantage. The advantage of the long sentence is that by it we are able to state in the same breath, as it were, or at least in the same grammatical unit,

a whole thought with all its necessary modifications. The following passage from Matthew Arnold's Lecture on Numbers, for example, would have distinctly lost in force had it been broken up into shorter sentences :

"And the philosophers and the prophets, whom I at any rate am disposed to believe, and who say that moral causes govern the standing and the falling of States, will tell us that the failure to mind whatsoever things are elevated must impair with an inexorable fatality the life of a nation, just as the failure to mind whatsoever things are just, or whatsoever things are amiable, or whatsoever things are pure, will impair it; and that if the failure to mind whatsoever things are elevated should be real in your American democracy, and should grow into a disease, and take firm hold on you, then the life of even these great United States must inevitably suffer and be impaired more and more, until it perish."

Disadvantage. Unless, however, one's hand is skilful, the long sentence is often fatal to clearness. The following passage, for instance, is much more comprehensible in its second, than in its first, form.

(*a*) "Finally, Mill, the youngest of the three, — he was but twenty-nine when he wrote the passage which I have quoted, — had for several years been writing in the 'Westminster' and other reviews articles from which it was to be inferred that when his courageous and truth-loving father, and that father's friend, Bentham, should be gone from the earth they would leave behind them, in this heir of their hopes, one fit to be an expositor of their ideas through another generation, but who was likely rather to look right and left in that generation for himself and to

honor his descent, not by mere adhesion to what he had inherited, but by an open-mindedness that should even solicit contrary impressions and push on passionately at every break of day in the quest of richer truth."

(*b*) "Mill, the youngest of the group, though but twenty-nine when he wrote the passage quoted above, had for several years been known as a leading writer in the 'Westminster' and other reviews. From the tone and quality of his articles, it might already have been predicted that the ideas of his father, and of Bentham, his father's friend, were likely to be expounded to the next generation in a manner worthy of the bold thinkers who had put them forth. His readers felt that J. S. Mill was sure to honor his descent by no blind adhesion to inherited belief, but by a keen regard to the circumstances of his time, — a mind ever open to receive various impressions, and a zeal ever on the alert for the pursuit of truth."

Sum. In general, then, the long sentence should be used, especially by young writers, with great moderation. Often unnecessarily complicated, it overstrains the attention of the reader, who at the end of the sentence can sometimes scarcely remember what the beginning was.[1]

II. The Short Sentence.

Advantage. The advantage of the short sentence is that it gives to the style simplicity, directness, and rapidity. This is well illustrated in President Lin-

[1] The general tendency in English writers for the last two centuries has been towards the short, rather than the long, sentence. See the interesting chapter on sentence-length in Professor Sherman's "Analytics of Literature." A similar though much belated process is now taking place in German style.

coln's Gettysburg Address. Here the short sentences, simple and vigorous, lead up to a single long sentence, which sums and completes the whole thought.

"Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this; but in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us — the living — rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth."

Disadvantage. A succession of short sentences often gives to discourse a scrappy and broken effect. The thought seems to move on by jerks and starts,

and the reader is tantalized by getting at only a small part of an idea at a time. Notice the effect of such a succession of sentences in the following passages from Victor Hugo's "Quatrevingt-Treize." In the second passage the short statements separated by semicolons are really to be classed as sentences.

(*a*) "La solitude était profonde. Pas une voile dans la baie, pas un paysan dans la campagne. A perte de vue l'étendue déserte. Les grands chardons des sables frissonnaient. Le ciel blanc du crépuscule jetait sur la grève une vaste clarté livide. Au loin les étangs dans la plaine sombre ressemblaient à des plaques d'étain posées à plat sur le sol. Le vent soufflait du large."

(*b*) "Ils se couchèrent côte à côte sur le lit de varech. Le mendiant fut tout de suit endormi. Le marquis, bien que très las, resta un moment rêveur, puis, dans cette ombre, il regarda le pauvre, et se coucha. Se coucher sur ce lit, c'était se coucher sur le sol; il en profita pour coller son oreille à terre, et il écouta. Il y avait sous la terre un sombre bourdonnement; on sait que le son se propage dans les profondeurs du sol; on entendait le bruit des cloches.

"Le tocsin continuait.

"Le marquis s'endormait."

Sum. Use short sentences rather than long, but use them with discretion. A short sentence is especially appropriate for direct, pithy statements of all kinds. It is often wise to follow up and complete such short sentences of statement or assertion with longer sentences of explanation, illustration, or limitation. Notice how skilfully this is done in

the following extracts from Macaulay's Essay on Hampden: —

(*a*) "We have read this book with great pleasure, though not exactly with that kind of pleasure which we had expected. We had hoped that Lord Nugent would have been able to collect, from family papers and local traditions, much new and interesting information respecting the life and character of the renowned leader of the Long Parliament, the first of those great English commoners whose plain addition of Mister has, to our ears, a more majestic sound than the proudest of feudal titles. In this hope we have been disappointed; but assuredly not from any want of zeal or diligence on the part of the noble biographer."

(*b*) "Hampden determined to leave England. Beyond the Atlantic Ocean, a few of the persecuted Puritans had formed, in the wilderness of Connecticut, a settlement which has since become a prosperous commonwealth, and which, in spite of the lapse of time and of the change of government, still retains something of the character given to it by its first founders."

(*c*) "The tide of public affairs was even now on the turn. The king had resolved to change the ecclesiastical constitution of Scotland, and to introduce into the public worship of that kingdom ceremonies which the great body of the Scotch regarded as popish."

(*d*) "Charles had now a last chance of regaining the affection of his people. If he could have resolved to give his confidence to the leaders of the moderate party in the House of Commons, and to regulate his proceedings by their advice, he might have been, not, indeed, as he had been, a despot, but the powerful and respected king of a free people. The nation might have enjoyed liberty and repose under a government with Falkland at its head,

checked by a constitutional opposition under the conduct of Hampden. It was not necessary that, in order to accomplish this happy end, the king should sacrifice any part of his lawful prerogative, or submit to any conditions inconsistent with his dignity. It was necessary only that he should abstain from treachery, from violence, from gross breaches of the law. This was all that the nation was then disposed to require of him. And even this was too much."

(*e*) "What was his purpose? Is it possible to believe that he had no definite purpose, that he took the most important step of his whole reign without having for one moment considered what might be its effects? Is it possible to believe that he went merely for the purpose of making himself a laughing-stock; that he intended, if he had found the accused members, and if they had refused, as it was their right and duty to refuse, the submission which he illegally demanded, to leave the House without bringing them away? If we reject both these suppositions, we must believe, and we certainly do believe, that he went fully determined to carry his unlawful design into effect by violence, and, if necessary, to shed the blood of the chiefs of the Opposition on the very floor of the Parliament House."

III. Something like the difference in effect between a long and a short sentence is that between a periodic and a loose sentence. On the student's knowledge of this difference in effect, and on his skill in applying it, depends to a great degree his success in writing forcible English.

The first step towards this theoretical and practical knowledge is understanding the distinction between a periodic and a loose sentence. In a periodic sentence the *grammatical* structure is not complete until

at the very end. In a loose sentence there is at least one place before the end where the grammatical structure is complete.

Examples:

(*a*) "Even if literature is to retain a large place in our education, yet Latin and Greek, say the friends of progress, will certainly have to go." [Periodic.]

(*b*) "The attackers of the established course of study think that against Greek, at any rate, they have irresistible arguments." [Periodic.]

(*c*) "We shall find, as a matter of experience, if we know the best that has been thought and uttered in the world, we shall find that the art, and poetry, and eloquence of men who lived, perhaps, long ago, who had the most limited natural knowledge, who had the most erroneous conceptions about many important matters, we shall find that this art, and poetry, and eloquence have in fact not only the power of refreshing and delighting us, they have also the power,—such is the strength and worth, in essentials, of their authors' criticism of life,—they have a fortifying, and elevating, and quickening, and suggestive power, capable of wonderfully helping us to relate the results of modern science to our need for conduct, our need for beauty." [Almost entirely periodic.]

(*d*) "If we are studying physiology, it is interesting to know that the pulmonary artery carries dark blood, and the pulmonary vein carries bright blood, departing in this respect from the common rule for the division of labor between the veins and the arteries. But every one knows how we seek naturally to combine the pieces of our knowledge together, to bring them under general rules, to relate them to principles, and how unsatisfactory and tiresome it would be to go on forever learning lists of exceptions, or accumulating items of facts which must stand isolated." [Loose.]

(*e*) "They may be invaluable as instruments to something beyond, for those who have the gift thus to employ them; and they may be disciplines in themselves wherein it is useful for every one to have some schooling." [Loose.]

We are now ready to see the advantages or disadvantages which each of these methods has. We should, however, always bear in mind that sentence-structure is exceedingly flexible.[1] A given thought

[1] The following table from Professor A. S. Hill's "Principles of Rhetoric," p. 153, will show the student how simple a matter it usually is to change a loose sentence into a periodic sentence:

LOOSE.	PERIODIC.
We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather.	At last, with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end.
This was forbidden by taste, as well as by judgment.	This was forbidden *both* by taste and by judgment.
This disposition saves him from offending his opponents, and also from alienating his supporters.	This disposition saves him, *on the one hand*, from offending his opponents, on the other hand, from alienating his supporters.
He kept himself alive with the fish he caught, or with the goats he shot.	He kept himself alive *either* with the fish he caught, or with the goats he shot.
The world is not eternal, nor is it the work of chance.	The world is *neither* eternal nor the work of chance.
The Romans consider religion a part of virtue, the Jews, virtue a part of religion.	*While* the Romans consider religion a part of virtue, the Jews, on the contrary, consider virtue a part of religion.
His actions were frequently criticised, but his character was above criticism.	*Though* his actions were frequently criticised, his character was above criticism.
His word may be as good as his bond, but we have still to ask how good his bond is.	*Granting that* his word is as good as his bond, we have still to ask how good his bond is.

may be expressed in a series of long sentences, or in a series of short sentences, or in sentences which are now long, now short. So, too, a sentence has no fixed form any more than it has a fixed size. Indeed, a sentence is not like a block of wood, which can scarcely be changed in shape without great effort; it is rather like an india-rubber band, which can be pulled and twisted and turned until it suits any condition or situation.

IV. THE PERIODIC SENTENCE.

Advantage. The advantage of the periodic sentence is that its essential characteristic — the suspension of the sense — serves to excite the attention and interest of the reader. For this purpose, it is enough that the structure be periodic, whether the sentence itself be long or short.

Examples:

(*a*) "If you, now, had spent an hour previously in that chapel of the cathedral which houses the tremendous frescoes of Signorelli, — if you had mounted to the darkling organ-loft during the first low mutterings of an impending thunder-storm, — if you had possessed the same consciousness of being backed up, as it were, with a great array of banners and censers and crucifixes, and mitred prelates, and long-drawn processions of white-robed acolytes, and all the other pictorially significant accessories to an historical and spectacular Mother Church, — if you had known of the presence, somewhere among the throng of wondering and impressionable peasant-folk, of certain great figures from the capital, — among them a bevy of Roman princesses, — who might be counted upon to appreciate your technique

and imaginative power when the flock of Umbrian *contadini* could but tremble in mere wonder and amaze, and to convey a vivid impression of your genius far beyond the narrow walls of Orvieto, — then you, too, might have perhaps entered upon the same high-strung, all-impelling mood in which my hero drew his first stops and evoked his first low, rolling, rumbling tones from the expectant instrument."

(*b*) "His precise theme I cannot positively state."

(*c*) "But alackaday! Just at the moment of his most flamboyant ecstasy, when his brain whirled wildly and his heart beat with thick-coming pulses of pure exultation, and his hands, entangled in a maze of couplings and mixtures, cried appealingly for mercy and forgiveness, while his feet rumbled forth inexorably the dread judgment of damnation and desolation, — just when the elder of the princesses was murmuring between her set teeth, 'He must not, shall not, move me,' and the archbishop, half-supported by his massive crozier, was seen to rise startled from his seat, and the group of withered old peasant women who were huddled like frightened sheep before the altar-rail began to moan and cry out for very fear and terror, — just when Pensieri-Vani, himself, involved in an avalanche, a cyclone of sound, was beginning to wonder in what manner he might hope to descend from the height to which he had so audaciously risen, and the trembling of his hand in the ingenious and complicated piece of suspended harmony upon which he was dwelling brought up before him with a shock the fate of Lucifer, son of the morning, — just then, I say, the instrument, with a mighty and convulsive shudder, became inarticulate; a strange, vast, sudden silence filled the church; the organ, exhausted, humbled, silenced, confessed itself unequal to the task imposed upon it." — H. B. Fuller: "The Chevalier of Pensieri-Vani."

(*d*) "And, O my brethren, O kind and affectionate hearts, O loving friends, should you know any one whose

lot it has been, by writing or by word of mouth, in some degree to help you thus to act; if he has ever told you what you knew about yourselves, or what you did not know; has read to you your wants or feelings, and comforted you by the very reading; has made you feel that there was a higher life than this daily one, and a brighter world than that you see; or encouraged you, or sobered you, or opened a way to the inquiring, or soothed the perplexed; if what he has said or done has ever made you take interest in him, and feel well inclined towards him; remember such a one in time to come, though you hear him not, and pray for him, that in all things he may know God's will, and at all times he may be ready to fulfil it."—J. H. Newman: "The Parting of Friends."

Disadvantage. The disadvantage of the periodic sentence is that, especially when the subject is a commonplace or trivial one, it produces a pompous effect, and has the obvious faults of all inflated discourse. It is not often, however, that a young writer's style is too periodic. The tendency, as we shall see, is almost entirely in the opposite direction.

Examples :[1]

(*a*) "*Much as a story which, passing from mouth to mouth, and securing a slight exaggeration at each repetition, comes round to the original narrator in a form scarcely to be recognized; so, by a little improper influence on the part of the land-owners, a little favoritism on the part of members of Parliament, a little intriguing of lawyers, a little manœuvring by contractors and engineers, a little self-seeking on the part of directors, a little understatement of estimates and*

[1] Quoted by Professor McElroy in his "Structure of English Prose," pp. 172, 173. The first is from an essay of Mr. Herbert Spencer's.

overstatement of traffic, a little magnifying of the evils to be avoided and the benefits to be gained, it happens that shareholders are betrayed into ruinous undertakings by grossly untrue representations, without any one being guilty of more than a small portion of the fraud."

(*b*) "*Through great, low-lying fields of golden grain, over which the evening breezes swept with impetuous, light feet, blending the radiant yellow of the corn and the bright blood-red of the poppies in a glorious arabesque of gold and green and scarlet, past dark-green woods and gently rising knolls of grassy green, away round moss-lichened bowlders topped by dark-green firs, through which gleamed the red berry of the rowan, circling round towering crags, from whose frowning peaks ivy-mantled ruins of hoary castles stood out bodily against the glorious autumn sky,* the river stole."

The best plea against the abuse of periodic structure is that of De Quincey in his "Essay on Style."

"Those who are not accustomed to watch the effects of composition upon the feelings, or have had little experience in voluminous reading pursued for weeks, would scarcely imagine how much of downright physical exhaustion is produced by what is technically called the *periodic* style of writing: it is not the length, the απεραντολογια, the paralytic flux of words, — it is not even the cumbrous involution of parts within parts, — separately considered, that bears so heavily upon the attention. It is the suspense, the holding-on of the mind until what is called the αποδοσις, or coming round of the sentence, commences; this it is which wears out the faculty of attention. A sentence, for example, begins with a series of *ifs;* perhaps a dozen lines are occupied with expanding the conditions under which something is affirmed or denied: here you cannot dismiss and have done with the ideas as you go along, for

as yet all is hypothetic; all is suspended in air. The conditions are not fully to be understood until you are acquainted with the dependency; you must give a separate attention to each clause of this complex hypothesis, and yet, having done *that* by a painful effort, you have done nothing at all; for you must exercise a reacting attention through the corresponding latter section, in order to follow out its relations to all parts of the hypothesis which sustains it. In fact, under the rude yet also artificial character of newspaper style,[1] each separate monster period is a vast arch, which, not receiving its keystone, not being locked into self-supporting cohesion, until you nearly reach its close, imposes of necessity upon the unhappy reader all the *onus* of its ponderous weight through the main process of its construction. The continued repetition of so Atlantean an effort soon overwhelms your patience, and establishes at length that habitual feeling which causes you to shrink from the speculations of journalists, or (which is more likely) to adopt a worse habit than absolute neglect."

Sum. Use the periodic sentence to give interest to your style. It is equally appropriate in a short or in a long sentence; but do not use it in excess, especially when the subject matter is commonplace, or of such a character that a marked suspension of thought is inappropriate.

V. The Loose Sentence.

Advantage. The advantage of the loose sentence is that it lacks all pompousness of structure. The thought runs along easily and naturally without sus-

[1] Not, of course, the newspaper style of to-day.

pension. You make your principal statement first, instead of reserving it for the last, and are then at liberty to expand, define, limit, or illustrate it by successive phrases or clauses. The following clipping from a newspaper shows how well adapted the loose sentence is to ordinary uses: —

SAN FRANCISCO, Oct. 18. A scheme to rent bell punches to cable road conductors to cheat the companies was nipped in the bud by a detective, who left last night for Denver with William H. Robertson, a Missourian, who acted as agent in introducing the punches. Robertson made a confession implicating P. Kellum of Denver as his principal. According to his story Kellum secured genuine punches from the manufacturers. His scheme was to hire out the genuine registers for $10 a week each. The conductor by using a double registry and an extra slip could embezzle without fear of detection. Kellum told Robertson that he had fourteen registers hired out in Kansas City and a dozen in Denver, bringing in a revenue of $260 per week, while the conductors made much more. He gave Robertson full instructions how to work the scheme there. Kellum said that he had these punches rented in Chicago, Cincinnati, and St. Louis, and he assured Robertson that as they were genuine the companies could not prosecute him. It is believed that Robertson has placed many other registers here.

Disadvantage. A loose sentence, however, unless well kept in hand, becomes a mere series of clauses and phrases tacked together without order or art by *and's*, relative pronouns, and adverbs. If you can make sure that you never write a sentence which is viciously or unnaturally loose you will have mastered one of the most important principles of style.

Against De Quincey's arraignment of the unduly periodic sentence may be set Coleridge's objections to the unduly loose sentence.

"We insensibly imitate what we habitually admire; and an aversion to the epigrammatic unconnected periods of the fashionable Anglo-gallican taste has too often made me willing to forget, that the stately march and difficult evolutions, which characterise the eloquence of Hooker, Bacon, Milton, and Jeremy Taylor, are, notwithstanding their intrinsic excellence, still less suited to a periodical essay. This fault I am now endeavouring to correct; though I can never so far sacrifice my judgment to the desire of being immediately popular, as to cast my sentences in the French moulds, or affect a style which an ancient critic would have deemed purposely invented for persons troubled with asthma to read, and for those to comprehend who labour under the more pitiable asthma of a short-witted intellect. It cannot but be injurious to the human mind never to be called into effort: the habit of receiving pleasure without any exertion of thought, by the mere excitement of curiosity and sensibility, may be justly ranked among the worst effects of habitual novel reading. It is true that these short and unconnected sentences are easily and instantly understood: but it is equally true, that wanting all the cement of thought as well as of style, all the connections, and (if you will forgive so trivial a metaphor) all the hooks-and-eyes of the memory, they are as easily forgotten: or rather, it is scarcely possible that they should be remembered. Nor is it less true, that those who confine their reading to such books dwarf their own faculties, and finally reduce their understandings to a deplorable imbecility: the fact you mention, and which I shall hereafter make use of, is a fair instance and a striking illustration. Like idle morn-

ing visitors, the brisk and breathless periods hurry in and hurry off in quick and profitless succession; each indeed, for the moments of its stay, prevents the pain of vacancy, while it indulges the love of sloth; but all together they leave the mistress of the house (the soul I mean) flat and exhausted, incapable of attending to her own concerns, and unfitted for the conversation of more rational guests.]— Coleridge: "The Friend," Essay III.

Examples:

(*a*) "There were but four in our party; the others I will call Miss Smith, Miss Jones, and Mr. Brown, and after an hour's row we reached the light, where the first difficulty presented itself; we had forgotten about the chair in which to haul the party up one by one, and our dory was rather small to move about in."

(*b*) "A mixture of sulphur and iron is roasted in ovens, and the disengaged gas combines with the oxygen of the air and forms sulphur dioxide, which is immediately conducted, together with air, into a series of large leaden chambers, in which it is frequently brought in contact with nitric acid and steam, by the combined actions of which substances (sulphur dioxide, nitric acid, oxygen of the air, and water) sulphuric acid is formed in the leaden chambers and collects upon the floor of the chamber."

(*c*) "It was the wish to study Mechanics in its higher branches which led me to come to this institution, as it seemed to be the best place to gain such a knowledge as I want, and I only wish that I could take this subject in its various forms alone, as I find that I am not a great success in the other subjects."

Sum. Let your sentences be rather periodic than loose. By all means avoid a mere disorderly and disconnected succession of clauses and phrases.

VI. The Balanced Sentence.

Besides the loose and the periodic sentence, it is also necessary to call attention to the balanced sentence, in which two or more clauses parallel in thought denote or imply a corresponding similarity or contrast in form. The advantage of balanced or parallel structure, that it pleases the ear and aids the mind, is well illustrated by the examples that follow; of its disadvantage, that it speedily becomes monotonous, and that a writer accustomed to making use of it falls readily into the habit of thus denoting a parallelism of thought which does not really exist, it is not necessary to give instances here.

(*a*) "The work which had been begun by Henry, the murderer of his wives, was continued by Somerset, the murderer of his brother, and completed by Elizabeth, the murderer of her guest."

(*b*) "The universal dead-level of plainness and homeliness, the lack of all beauty and distinction in form and feature, the slowness and clumsiness of the language, the eternal beer, sausages, and bad tobacco, the blank commonness everywhere, pressing at last like a weight on the spirits of the traveller in Northern Germany, and making him impatient to be gone, — this is the weak side; the industry, the well-doing, the patient, steady elaboration of things, the idea of science governing all departments of human activity, — this is the strong side; and through this side of her genius, Germany has already obtained excellent results, and is destined, we may depend upon it, however her pedantry, her slowness, her fumbling, her ineffectiveness, her bad government, may at times make us cry out, to an immense development."

(*c*) "The sensuousness of the Greek made Sybaris and Corinth, the sensuousness of the Latin made Rome and Baiæ, the sensuousness of the Latinised Frenchman makes Paris; the sensuousness of the Celt proper has made Ireland."

(*d*) "Doors that open, windows that shut, locks that turn, razors that shave, coats that wear, watches that go, and a thousand more such good things, are the invention of the Philistines."

(*e*) "He instantly began to collect provisions, to throw up works, and to make preparations for sustaining a siege. . . . At dead of night, Clive marched out of the fort, attacked the camp by surprise, slew great numbers, dispersed the rest, and returned to his quarters without having lost a single man."

EXERCISE VII.

I. Consider the following sentences with a view to determining whether they are or are not too long. If they are too long, how can the defect be remedied?

1. "It was upon the third of September, when the king, having been upon his horse most part of the night, and having taken a full view of the enemy, and everybody being upon the post they were appointed, and the enemy making such a stand that it was concluded he meant to make no attempt then, and if he should he might be repelled with ease; his Majesty, a little before noon, retired to his lodging to eat, and refresh himself, where he had not been near an hour, when the alarm came 'that both armies were engaged'; and though his Majesty's own horse was ready at the door and he presently mounted, before or as soon as he

came out of the city he met the whole body of his horse running in so great disorder that he could not stop them, though he used all the means he could, and called to many officers by their names and hardly preserved himself by letting them pass by from being overthrown and overrun by them." — Clarendon: "History of the Great Rebellion."

2. "At a meeting of the Pennsylvania State Medical Society a few days ago, Dr. H. C. Wood of Philadelphia delivered an address on the subject of 'Neuropathic Insanity in its Relation to Crime' that attracted much attention. He said, among other things, that neuropathy means diseased structure of the nervous system, and may be inherited or acquired; that, as the result of inheritance, an improperly developed brain may produce an insanity of character as positively as it may produce an insanity of intellect, and that this insanity of character may be so rooted in structural nervous disease that it cannot be cured; that vice or nervous disease or alcoholism in the parent may produce an insanity of character in the offspring which shall dominate the whole life of the individual, making him a criminal, who is no more responsible, morally, for his acts, than is a man who suffers from an inherited gout for his pain; that such insanity of character may be as incurable as imbecility due to original lack of brain development; that to punish for the purposes of revenge such a criminal is unchristian, and that to punish with the object of reformation of the criminal is hopeless; that to punish with hope of deterring other such criminals is useless; that society has for its bounden duty the protection of its sane members from these criminals; that the present system of shutting such persons in prison, letting them out, and reincarcerating them does not afford protection; that during their periods of freedom they breed criminals; that the law should recognize many criminals, including drunkards, as neuropaths, who should become not the victims of the law, but the wards of the law,

to be isolated in institutions resembling criminal asylums rather than prisons, and should never be allowed to go at large in the community unless pronounced cured by experts, and then only under some surveillance; that society has the right to put to death such homicidal neuropaths or lunatics (human tigers), whose maintenance involves death or injury to all about them." — *The New York Evening Post.*

3. "And round the walls of the porches there are set pillars of variegated stones, jasper, and porphyry, and deep green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, 'their bluest veins to kiss' — the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life — angels, and the signs of heaven, and the labours of men, each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers, — a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst." — Ruskin: "Stones of Venice."

II. Consider the length of the sentences in the following extracts, with a view to determining

whether they are or are not too short. If they are too short, how would you remedy the defect?

1. "What is the hardest task in the world? To think. I would put myself in the attitude to look in the eye an abstract truth, and I cannot. I blench and withdraw on this side and that. I seem to know what he meant who said, No man can see God face to face and live. For example, a man explores the basis of civil government. Let him intend his mind without respite, without rest, in one direction. His best heed long time avails him nothing. Yet thoughts are flitting before him. We all but apprehend, we dimly forebode the truth. We say, I will walk abroad, and the truth will take form and clearness to me. We go forth, but cannot find it. It seems as if we needed only the stillness and composed attitude of the library to seize the thought. But we come in, and are as far from it as at first. Then, in a moment, and unannounced, the truth appears. A certain wandering light glimmers, and is the distinction, the principle, we wanted. But the oracle comes, because we had previously laid siege to the shrine. It seems as if the law of the intellect resembled that law of nature by which we now inspire, now expire the breath; by which the heart now draws in, then hurls out the blood, — the law of undulation. So you must labor with your brains, and now you must forbear your activity, and see what the great Soul showeth." — Emerson: "Intellect."

2. "Voltaire had reached Frankfort. His niece, Madame Denis, came thither to meet him. He conceived himself secure from the power of his late master, when he was arrested by order of the Prussian resident. The precious volume was delivered up. But the Prussian agents had, no doubt, been instructed not to let Voltaire escape without some gross indignity. He was confined twelve days in a wretched hovel. Sentinels with fixed

bayonets kept guard over him. His niece was dragged through the mire by the soldiers. Sixteen hundred dollars were extorted from him by his insolent jailers. It is absurd to say that this outrage is not to be attributed to the King. Was anybody punished for it? Was anybody called in question for it? Was it not consistent with Frederic's character? Was it not of a piece with his conduct on other similar occasions?" — Macaulay: "Frederic the Great."

III. Contrast and compare the length of the sentences in the following fairly typical extracts from Milton, Dryden, Addison, and Macaulay. Is the average sentence-length in what we may call literary English increasing or shortening? Is it approaching or diverging from the typical sentence in ordinary colloquial (*i.e.* spoken) English?

(*a*) "And that we are to hope better of all these supposed sects and schisms, and that we shall not need that solicitude honest perhaps though over timorous of them that vex in his [my adversary's] behalf, but shall laugh in the end, at those malicious applauders of our differences, I have these reasons to persuade me.

"First, when a City shall be as it were besieg'd and blockt about, her navigable river infested, inrodes and incursions round, defiance and battell oft rumor'd to be marching up ev'n to her walls, and suburb trenches, that then the people, or the greater part, more than at other times, wholly tak'n up with the study of highest and most important matters to be reform'd, should be disputing, reasoning, reading, inventing, discoursing, even to a rarity, and admiration, things not before discourst or writt'n of, argues first a singular good will, contentednesse, and confidence in your prudent foresight, and safe government,

Lords and Commons; and from thence derives it self to a gallant bravery and well grounded contempt of their enemies, as if there were no small number of as great spirits among us, as his was, who when Rome was nigh besieg'd by Hannibal, being in the City, bought that peece of ground at no cheap rate, whereon Hannibal himself encampt his own regiment. Next it is a lively and cherfull presage of our happy successe and victory. For as in a body, when the blood is fresh, the spirits pure and vigorous, not only to vital, but to rationall faculties, and those in the acutest, and the pertest operations of wit and suttlety, it argues in what good plight and constitution the body is, so when the cheerfulnesse of the people is so sprightly up, as that it has, not only wherewith to guard well its own freedom and safety, but to spare, and to bestow upon the solidest and sublimest points of controversie, and new invention, it betok'n us not degenerated, nor drooping to a fatall decay, by casting off the old and wrincl'd skin of corruption to outlive these pangs and wax young again, entring the glorious waies of Truth and prosperous virtue destin'd to become great and honourable in these latter ages. Methinks I see in my mind a noble and puissant Nation rousing herself like a strong man after sleep, and shaking her invincible locks: Methinks I see her as an Eagle muing her mighty youth, and kindling her undazl'd eyes at the full midday beam; purging and unscaling her long abused sight at the fountain it self of heav'nly radiance, while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amaz'd at what she means, and in their envious gabble would prognosticat a year of sects and schisms." — Milton: "Areopagitica."

(*b*) "Good sense and good nature are never separated, though the ignorant world has thought otherwise. Good nature, by which I mean beneficence and candour, is the

product of right reason which of necessity will give allowance to the failings of others by considering that there is nothing perfect in mankind; and, by distinguishing that which comes nearest to excellency, though not absolutely free from faults, will certainly produce a candour in the judge. It is incident to an elevated understanding, like your Lordship's, to find out the errors of other men; but it is your prerogative to pardon them; to look with pleasure on those things which are somewhat congenial, and of a remote kindred to your own conceptions; and to forgive the many failings of those who, with their wretched art, cannot arrive to those heights that you possess from a happy, abundant, and native genius; which are as inborn to you as they were to Shakespeare, and, for aught I know, to Homer, in either of whom we find all arts and sciences, all moral and natural philosophy, without knowing that they ever studied them.

"There is not an English writer this day living, who is not perfectly convinced that your Lordship excels all others in all the several parts of poetry which you have undertaken to adorn. The most vain and the most ambitious of our age have not dared to assume so much as the competitors of Themistocles; they have yielded the first place without dispute, and have been arrogantly content to be esteemed as second to your Lordship, and even that also with a '*longe sed proximi intervallo.*' If there have been or are any who go farther in their self-conceit, they must be very singular in their opinion; they must be like the officer in a play, who was called captain, lieutenant, and company. The world will easily conclude whether such unattended generals can ever be capable of making a revolution in Parnassus." — Dryden: "Essay on Satire."

(*c*) "In this disposition I entered the theatre the other day, and placed myself in a corner of it very convenient for seeing, without being myself observed. I found the

audience hushed in a very deep attention, and did not question but some noble tragedy was just then in its crisis, or that an incident was to be unravelled which would determine the fate of a hero. While I was in this suspense, expecting every moment to see my old friend, Mr. Betterton, appear in all the majesty of distress, to my unspeakable amazement there came up a monster with a face between his feet; and, as I was looking on, he raised himself on one leg in such a perpendicular posture, that the other grew in a direct line above his head. It afterwards twisted itself into the motions and wreathings of several different animals, and after a great variety of shapes and transformations, went off the stage in the figure of a human creature. The admiration, the applause, the satisfaction of the audience, during this strange entertainment, is not to be expressed. I was very much out of countenance for my dear countrymen, and looked about with some apprehension, for fear any foreigner should be present. Is it possible, thought I, that human nature can rejoice in its disgrace and take pleasure in seeing its own figure turned to ridicule, and distorted into forms that raise horror and aversion? There is something disingenuous and immoral in the being able to bear such a sight. Men of elegant and noble minds are shocked at seeing the characters of persons who deserve esteem for their virtue, knowledge, or services to their country, placed in wrong lights, and by misrepresentation made the subject of buffoonery. Such a nice abhorrence is not indeed to be found among the vulgar; but, methinks, it is wonderful, that those who have nothing but the outward figure to distinguish them as men, should delight in seeing humanity abused, vilified, and disgraced.

"I must confess, there is nothing that more pleases me, in all that I read in books, or see among mankind, than such passages as represent human nature in its proper

dignity. As man is a creature made up of different extremes, he has something in him very great and very mean. A skilful artist may draw an excellent picture of him in either of these views. The finest authors of antiquity have taken him on the more advantageous side. They cultivate the natural grandeur of the soul, raise in her a generous ambition, feed her with hopes of immortality and perfection, and do all they can to widen the partition between the virtuous and the vicious, by making the difference betwixt them as great as between gods and brutes. In short, it is impossible to read a page in Plato, Tully, and a thousand other ancient moralists, without being a greater and a better man for it. On the contrary, I could never read any of our modish French authors, or those of our own country, who are the imitators and admirers of that trifling nation, without being for some time out of humour with myself, and at every thing about me. Their business is, to depreciate human nature, and consider it under its worst appearances. They give mean interpretations and base motives to the worthiest actions; they resolve virtue and vice into constitution. In short, they endeavour to make no distinction between man and man, or between the species of men and that of brutes. As an instance of this kind of authors, among many others, let any one examine the celebrated Rochefoucault, who is the great philosopher for administering of consolation to the idle, the envious, and worthless part of mankind." — Addison: "The Tatler," no. 108.

(*d*) "The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon, and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles

had confronted the High Court of Justice with the placid courage which has half redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-arms. The judges in their vestments of state attended to give advice on points of law. Near a hundred and seventy lords, three fourths of the Upper House, as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior Baron present led the way, George Eliott, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries, and by the brothers and sons of the King. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing. The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the House of Brunswick. There the Ambassadors of great Kings and Commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by

side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so many noble matrons. It had induced Parr to suspend his labors in that dark and profound mine from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often parodied with injudicious and inelegant ostentation, but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There too was she, the beautiful mother of a beautiful race, the Saint Cecilia, whose delicate features, lighted up by love and music, art has rescued from the common decay. There were the members of that brilliant society which quoted, criticised, and exchanged repartees, under the rich peacock hangings of Mrs. Montague. And there the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone around Georgiana, Duchess of Devonshire." — Macaulay: "Warren Hastings."

IV. Comment on the following passage from Perry's "History of English Literature in the Eighteenth Century." Does it account satisfactorily for the facts which you noticed in III.?

"The trouble was that the writers before Dryden would weigh down their prose with numberless parentheses, side-remarks, and let their sentences involve themselves inextricably. Only when their prose took on a poetical form could they command it. Of Bunyan, on the other hand, who knew nothing of the classicisms which so often embarrassed his more learned contemporaries, but who was the master of a true colloquial style, I shall speak later.

That this awkward form of writing should have lasted long, need not be wondered at. In the first place, there was no great reading public that should demand clearness. Milton's pamphlets were read by scholars who probably thought that in reading English instead of Latin they were making sufficient sacrifice to indolence; and the practice of writing awkward Latin made them tolerant of clumsy English. Then, what we see of the present condition of the German language may serve to show us that it is only by a great deal of attrition that a simple style is produced. We never open a German book without noticing the artificial construction and shapeless form of the German sentence, both of which are sure to disappear in time as the language is more used. If we read *Plattdeutsch*, we find perfectly simple constructions; and so, in the books that were read by the populace in the middle of the seventeenth century, we find a style which is readily intelligible to us nowadays. It was pedantry that injured the English style then, just as it does the German now. Howell's 'Letters,' to be sure (1618–1650), were written in an easy, graceful manner; but then he not only could boast that he was able to pray in a separate language for every day of the week and in seven on Sunday, but he also was familiar with foreign literatures, and doubtless copied Balzac, the famous letter-writer who had really nothing to say, and so devoted himself to saying that very well."

V. Professor Sherman, in Chapter XIX. of his "Analytics of Literature," brings forward facts to show that "each author writes in substantial accordance with an individual and unwavering sentence-ideal." Macaulay, for instance, averages 22.45 words per sentence in a typical passage containing 2500 sentences. For all his essays the average is

23. +; for the "History of England" it is 23.43. Test the universality of the law by ascertaining the average sentence-length, on as large a scale as your time permits, in some author of recognized reputation.

VI. In the following extract from Arnold's Lecture on Literature and Science, which sentences are loose and which are periodic? In as many instances as possible make the loose sentences periodic, and the periodic sentences loose.

"But, no doubt, some kinds of knowledge cannot be made to directly serve the instinct in question, cannot be directly related to the sense for beauty, to the sense for conduct. These are instrument-knowledges; they lead on to other knowledges, which can. A man who passes his life in instrument-knowledges is a specialist. They may be invaluable as instruments to something beyond, for those who have the gift thus to employ them; and they may be disciplines in themselves wherein it is useful for every one to have some schooling. But it is inconceivable that the generality of men should pass all their mental life with Greek accents or with formal logic. My friend Professor Sylvester, who is one of the first mathematicians in the world, holds transcendental doctrines as to the virtue of mathematics, but those doctrines are not for common men. In the very Senate House and heart of our English Cambridge I once ventured, though not without an apology for my profaneness, to hazard the opinion that for the majority of mankind a little of mathematics, even, goes a long way. Of course this is quite consistent with their being of immense importance as an instrument to something else; but it is the few who have the aptitude for thus using them, not the bulk of mankind.

"The natural sciences do not, however, stand on the same footing with these instrument-knowledges. Experience shows us that the generality of men will find more interest in learning that, when a taper burns, the wax is converted into carbonic acid and water, or in learning the explanation of the phenomenon of dew, or in learning how the circulation of the blood is carried on, than they find in learning that the genitive plural of *pais* and *pas* does not take the circumflex on the termination. And one piece of natural knowledge is added to another, and others are added to that, and at last we come to propositions as interesting as Mr. Darwin's famous proposition that 'our ancestor was a hairy quadruped furnished with a tail and pointed ears, probably arboreal in his habits.' Or we come to propositions of such reach and magnitude as those which Professor Huxley delivers, when he says that the notions of our forefathers about the beginning and the end of the world were all wrong, and that nature is the expression of a definite order with which nothing interferes."

VII. Compare, in the following extracts, the effects produced by periodicity or looseness of sentence-structure:

(*a*) "Rem publicam, Quirites, vitamque omnium vestrum, bona, fortunas, coniuges liberosque vestros atque hoc domicilium clarissimi imperii, fortunatissimam pulcherrimamque urbem hodierno die deorum immortalium summo erga vos amore, laboribus, consiliis, periculis meis e flamma atque ferro ac paene ex faucibus fati ereptam et vobis conservatam ac restitutam videtis. Et si non minus nobis iucundi atque illustres sunt ii dies, quibus conservamur, quam illi, quibus nascimur, quod salutis certa laetitia est, nascendi incerta condicio et quod sine sensu nascimur, cum voluptate servamur, profecto, quoniam illum, qui hanc

urbem condit, ad deos immortales benevolentia famaque sustulimus, esse apud vos posterosque vestros in honore debebit is, qui eamdem hanc urbem conditam amplificatamque servavit. Nam totae urbi, templis delubris, tectis ac moenibus subiectos prope iam ignes circumdatosque restinximus, iidemque gladios in rem publicam destrictos rettudimus mucronesque eorum a iugulis vestris deiecimus. Quae quoniam in senatu illustrata, patefacta, comperta sunt per me, vobis iam exponam breviter, Quirites, ut, et quanta et quam manifesta et qua ratione investigata et comprehensa sint, vos, qui ignoratis et exspectatis, scire possitis." — M. Tullii Ciceronis: "Oratio quam in Contione quo die Allobroges Invulgarunt Habuit."

(*b*) "In der zuversichtlichen Ueberzeugung, dass Gott den Königen nicht blos einen Theil seiner Allmacht, sondern ebensosehr einen Theil seiner Allwissenheit verliehen, hatte er in kurzer Frist mit starker Faust und bewunderungswürdiger Umsicht allen widerspenstigen Eigenwillen niedergeworfen und zu fester Ordnung und einheitsvollem Zusammenwirken gebändigt. Der aufständische Adel war in seinem mittelalterlichen Trotz gebrochen und durch die Heranziehung an die Lockungen des prächtigen und vergnügungsreichen Hoflebens, sowie durch die Einreihung in die scharfbestimmte Rangordnung des neugeschaffenen stehenden Heeres von der Allgewalt der königlichen Befehle abhängig gemacht. Die einst so feindliche höhere Geistlichkeit war durch die ausschliessliche Verleihung der höchsten Würden und Pfründen an die vornehmsten Familien in eine leicht lenkbare Hofaristokratie verwandelt und mit ihren Wünschen und Vortheilen untrennbar an die Wünsche und Vortheile des Königs geknüpft. Die alten Generalstände waren ausser Wirksamkeit. Die Parlamente, welche den Anspruch machten, dass keine königliche Entschliessung gesetzliche Kraft habe, bevor nicht ihre verfassungsmässig verweiger-

bare Eintragung in die Bücher des Parlaments erfolgt sei, waren zu nichtigem Schein herabgedrückt. Freiheit und Selbstverwaltung der Gemeinden war spurlos verschwunden." — Hettner: "Geschichte der französischen Literatur im achtzehnten Jahrhundert," pp. 3, 4.

(*c*) "Of Heaven or Hell I have no power to sing;
I cannot ease the burden of your fears,
Or make quick-coming death a little thing,
Or bring again the pleasure of past years,
Nor for my words shall ye forget your tears,
Or hope again for aught that I can say,
The idle singer of an empty day.

"But rather, when aweary of your mirth,
From full hearts still unsatisfied ye sigh,
And, feeling kindly unto all the earth,
Grudge every minute as it passes by,
Made the more mindful that the sweet days die —
— Remember me a little then, I pray,
The idle singer of an empty day."

Morris: "The Earthly Paradise."

(*d*) "Nous causons avec notre hôte. Nous découvrons bien vite que son esprit et son âme ont toujours été en équilibre. Au sortir du collége, il a trouvé sa voie toute faite; il n'a point eu à se révolter contre l'Eglise, qui est à demi raisonnable, ni contre la Constitution, qui est noblement libérale; la foi et la loi qu'on lui a offertes sont bonnes, utiles, morales, assez larges pour donner abri et emploi à toutes les diversités des esprits sincères. Il s'y est attaché, il les aime, il a reçu d'elles le système entier de ses idées pratiques et spéculatives; il ne flotte point, il ne doute plus, il sait ce qu'il doit croire et ce qu'il doit faire. Il n'est point entraîné par des théories, engourdi par

l'inertie, arrêté par les contradictions. Ailleurs la jeunesse est comme une eau qui croupit ou s'éparpille; il y a ici un beau canal antique qui reçoit et dirige vers un but utile et certain tout le flot de son activité et de ses passions. Il agit, travaille et gouverne. Il est marié, il a des fermiers, il est magistrat municipal, il devient homme politique. Il améliore et régit sa paroisse, ses terres et sa famille. Il fonde des associations, il parle dans les *meetings*, il surveille des écoles, il rend la justice, il introduit des perfectionnements; il use de ses lectures, de ses voyages, de ses liaisons, de sa fortune et de son rang pour conduire amicalement ses voisins et ses inférieurs vers quelque œuvre qui leur profite et qui profite au public. Il est puissant et il est respecté. Il a les plaisirs de l'amour-propre et les contentements de la conscience. Il sait qu'il a l'autorité et qu'il en use loyalement pour le bien d'autrui. Et ce bon état d'esprit est entretenu par une vie saine. Sans doute son esprit est cultivé et occupé; il est instruit, il sait plusieurs langues, il a voyagé, il est curieux de tous les renseignements précis, il est tenu au courant par ses journaux de toutes les idées et de toutes les découvertes nouvelles. Mais en même temps il aime et pratique tous les exercises du corps. Il monte à cheval, il fait à pied de longues promenades, il chasse, il vogue en mer sur son yacht, il suit de près et par lui-même tous les détails de l'élevage et de la culture, il vit en plein air, il résiste à l'envahissement de la vie sédentaire, qui partout ailleurs conduit l'homme moderne aux agitations du cerveau, à l'affaiblissement des muscles et à l'excitation des nerfs. Voilà ce monde élégant et sensé, raffiné en fait de bien-être, reglé en fait de conduite, que ses goûts de dilettante et ses principes de moraliste renferment dans une sorte d'enceinte fleurie et empêchent de regarder ailleurs." — Taine: "Histoire de la littérature anglaise."

VIII. Contrast with III. (*a*) the following extract from Sir John Mandeville's "Voyages and Travels." What temper or tone of mind is represented by each? Is it also indicated by the sentence-structure in each?

"In Egypt is the Cytee of Elyople, that is to seyne, the Cytee of the Sonne. In that Cytee there is a Temple made round, aftre the schappe of the Temple of Jerusalem. The Prestes of that Temple han alle here Wrytynges, undre the Date of the Foul that is clept Fenix: and there is non but on in alle the World. And he comethe to brenne him self upon the Awtere of the Temple, at the ende of 5 Hundred Zeer: for so longe he lyvethe. And at the 500 Zeres ende, the Prestes arrayen here Awtere honestly, and putten there upon Spices and Sulphur vif and other thinges, that wolen brenne lightly. And than the Brid Fenix comethe, and brennethe him self to Ashes. And the first Day next aftre, Men fynden in the Ashes a Worm; and the secunde Day next aftre, Men funden a Brid quyk and perfyt; and the thridde Day next aftre, he fleethe his wey. And so there is no mo Briddes of that Kynde in alle the World, but it allone. And treuly that is a gret Myracle of God. And Men may well lykne that Bryd unto God; be cause that there nys no God but on; and also, that oure Lord aroos fro Dethe to Lyve, the thridde Day. This Bryd Men seen often tyme, fleen in tho Contrees: And he is not mecheles more than an Egle. And he hathe a Crest of Fedres upon his Hed more gret than the Poocok hathe; and his Nekke is zalowe, aftre colour of an Orielle, that is a Ston well schynynge; and his Bek is coloured blew, as Inde; and his Wenges ben of Purpre Colour, and the Taylle is zelow and red, castynge his Taylle azen in travers. And he is a fulle fair Brid to loken upon, azenst the Sonne: for he schynethe fully gloriously and nobely."

IX. In the passages quoted under III. do you notice an historical progress towards looseness rather than towards periodicity? Was there any strong influence on style in the Elizabethan age that would tend to make the ideal sentence rather periodic than loose?

X. How strong an argument in favor of the periodic sentence is the theory advanced by Spencer in his "Philosophy of Style" that "regard for economy of the recipient's attention dictates that the subordinate proposition shall precede the principal one when the sentence includes two"? Discuss the question with the instructor.

XI. Improve the following loose sentences by changing them into periodic sentences or in whatever way seems most natural:

1. The responsibility of command proved too great for him, as he had been accustomed to obey from his youth.

2. I then heated it until the mixture boiled, and a gas was given off at the water pan which burnt and gave off white rings as soon as it came in contact with the air.

3. Suddenly the wind fell entirely, and we had hardly time to notice this, when the wind came in a perfect gale, straight from the point we were heading for.

4. He returned to England in 1839, and the next year he was persuaded to enter Parliament, but he soon lost his seat, and then he retired, and pursued his literary tastes, and died suddenly in 1849.

5. The speaker of the evening was Mr. Garrison, and his address was confined strictly to the tariff question

though he was frequently interrupted by applause and by hisses.

6. We were in the harbor of Long Island, on a small sloop yacht that had been made fast to the wharf by a fore, aft, and top-mast line, which was necessary because we were above low-water mark.

7. So that we were obliged to eat, with our feet braced against the centre-board, and our bodies erect, which was very difficult, but we managed to eat with much merriment our lunch, for it no longer could be called breakfast.

8. The union of the twin cities has hitherto been deemed impracticable on account of the intervening space, but that objection can hardly be raised now as the boundary line is hardly perceptible.

9. There is an impression throughout the East that the two cities are very hostile and never lose a chance to injure each other, but that time has past, and with the exception of a few newspaper editors the people are very friendly. As an example of the harmony in which the two cities work is the way St. Paul men helped Minneapolis get the Republican convention, and the way Minneapolis men are in return doing all they can to help St. Paul get the Democratic convention.

10. There have been numerous names suggested for the combined cities such as: St. Apolis, Paulapolis, and Mĭnnepaul; but it is very likely that when the union does occur the name chosen will be one entirely different from the present ones.

11. The union will occur very soon since both towns are anxious to join, and all that remains to be done is to get a charter.

12. Indeed such assimilation was impossible, for Rome's eagles spread their wings over "all sorts and conditions of men," from her luxurious subjects of the far East and the refined and cultured of Greece, to the rude, wild barbarians

of the West, so they were left to the freedom of their own local and religious customs in so far as consistent, the paying of tribute being the chief mark of their subjection.

13. A long time may be spent before you see the object of your visit, and you may even conclude that the Platypus has been indifferent to the locality, favorable as it appears for his habitat with its abrupt shore, and its shallow waters thickly set with sheaves of bulrushes and mottled with the oval, shining leaves of aquatic plants.

XII. Choose one of the passages from reputable authors quoted in this exercise, and rewrite, making your sentence-structure, as far as possible, "balanced."

CHAPTER VIII.

SENTENCES: UNITY.

CONSIDER for a moment the way in which a good novel, or a good speech, or any good piece of literary work is constructed. In each the writer has a particular something to say, and it is his duty to shut out absolutely everything else except that, to make his point in every way and by every possible means he can, but to leave out everything that will not help him to make his point. Watch a good speaker, study a good play or a good novel, and you will find this principle of unity rigorously illustrated. Any treatment of a fixed subject should have in it no extraneous matter.

You should notice also that in order to get this unity of the whole you must group your materials in an orderly way. If you study a good play, a good novel, or a good speech, you will see that in each instance the compactness and the completeness is due to orderly arrangement. Under each head one thing is treated, and only one thing. This principle we shall study a little later as the unity of the paragraph.

This orderly division of thought, however, which goes so far to make up good writing, depends upon

another principle, — the unity of the sentence; *i.e.* having, as a rule, one special statement to make in each sentence. Notice, for instance, how, in the following extract from Southey's "Life of Nelson," each sentence handles one separate part of the subject-matter, and is as distinct as each paragraph in a good chapter would be, or as each chapter in a well-made book: —

"The death of Nelson was felt in England as something more than a public calamity; men started at the intelligence and turned pale, as if they had heard of the loss of a dear friend. An object of our admiration and affection, of our pride and of our hopes, was suddenly taken from us; and it seemed as if we had never till then known how deeply we loved and reverenced him. What the country had lost in its great naval hero — the greatest of our own and of all former times — was scarcely taken into the account of grief. So perfectly indeed had he performed his part, that the maritime war after the battle of Trafalgar was considered at an end: the fleets of the enemy were not merely defeated, but destroyed; new navies must be built, and a new race of seamen reared for them, before the possibility of their invading our shores could again be contemplated. It was not, therefore, from any selfish reflection upon the magnitude of our loss that we mourned for him; the general sorrow was of a higher character."

Unless a young writer is careful, however, he will stumble into the common faults (1) of putting into a single sentence heterogeneous or incongruous statements, and (2) of crowding a sentence or unduly prolonging it with details which belong elsewhere.

Both these faults violate the principle of unity by combining and confusing matters which had better be kept apart in thought and in position. The following sentences are typical of such disorderly arrangement.

Examples:

I. (*a*) "Luther was called to the Diet of Worms. He held fast to his statements, caused his name to be published abroad, and died at his birthplace February 18, 1546."

(*b*) "It is just a year and a half since the foundation stone was laid and the cost of the building is $10,000."

(*c*) "Dr. A. B. C. died this morning. He was born February 13, 1817, etc.[1] . . . He was seventy-three years old and left $170,000."

(*d*) "Wood's Holl is a narrow strait between an island and the mainland, through which the tides flow very rapidly from east to west; and it is impossible to get through the Holl with a head tide."

(*e*) "Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tenison, Bishop of Lincoln, to succeed him."

II. (*a*) "The rest of the play is taken up with the battle between the second triumvirate and the conspirators, which results in the death of Brutus whom we honor as the bravest of them all."

(*b*) "In the afternoon we sailed again for Vineyard Haven, where we spent the night, returning the next day, which turned out to be fine after all, to the harbor from which we had started at first."

(*c*) "It is not strange that this theory of man's origin which we associate with Mr. Darwin should be very unwel-

[1] Here follows the main part of the obituary.

come to many people who do not see that it is bringing about a revolution in modern thought greater than that which was heralded by Copernicus, though it naturally takes some time for the various portions of one's theory of things to become adjusted to so vast and sweeping a change."

EXERCISE VIII.

UNITY.

I. The following sentences lack unity. Correct them.

1. Cedric was no longer called Cedric but little Lord Fauntleroy, but one day a woman came to the castle and wished to see the Lord of Dorincourt but he did not want to see her but he did.

2. This discovery of Harvey is perhaps the most important that has ever been made in the science of medicine, the next at which we shall look being that of respiration.

3. United States District Attorney Galvin has decided to prosecute Antonio Grossi, the Italian who induced a number of his countrymen to come to this country and make false oath in regard to the ownership of half a dozen harps and piano-organs, they swearing that the instruments were their property, when in fact they belonged to Grossi, and he was arrested yesterday.

4. *Dear Looker-On,*— Please call the attention of the Park Commissioners that there are no benches in Washington Park, Roxbury, and that it would be a great favor to the residents in that neighborhood if they would put them there, as some of the older people visit the park and have no means of resting themselves, and greatly oblige, A. B. C.

5. With this edition of the *Ariel* the present editor of this department, having a very generous feeling for my

fellow-students, and not wishing to see any of them miss the advantage to receive the benefit that is always desired from a good, honorable position, and having held the position for over one year, could not conscientiously hold it any longer, thereby standing in the way of some fellow-student, therefore I resign, and have the pleasure of introducing to the readers of the *Ariel* Mr. Thomas, a bright and energetic young man of the class of '94, who no doubt will fill the position better than it has been for the past year. We all wish him success in his new work.

6. Presumably you look at this question of foreign element in the same light we do, only have a different way of expressing yourself, but do not talk to us in riddles, life is too short to solve intricate problems, and if you do look at it as we do, pray tell me why we should be berated and abused so; you should scan your editorials more closely before sending them forth and have them all in the same line, not try to straddle two horses, and have your own house divided against itself.

7. Anyone having a baby carriage to give, or to sell at a small price, would confer a great kindness on a young mother in the far West, unable to procure one, whose missionary work among those she can reach is valuable, and would be greatly helped by this charity, which will be gratefully acknowledged and the carriage forwarded by a circle of "King's Daughters" by communicating with * * *

8. Charles river, when dredged according to plans proposed, and for which an appropriation was made last year by Congress of $20,000, with a similar amount promised, and to be forthcoming to more fully complete the work, according to the facts already in the possession of those who ought to know, then an era of navigation will open for vessels engaged in the coal, lumber and other traffic, such as we have not yet seen and which must add greatly to our wealth.

9. The times were not such as to foster originality of thought, and the literary expression of it, as freedom of speech became a thing of the past under the succeeding emperors, each of whom seemed to be more suspicious and tyrannical than the last; toward the end of this first century the genius of men like Juvenal and Martial was despised, utterly disregarded, or put to base uses.

10. My wife was equal to the occasion, and appeared on the scene with her 45-caliber Smith and Wesson pistol, loaded and ready for action, four rounds from which fired into his brain had the effect of quieting the monster, when, after wetting us all over with a final convulsive lash of his tail, he turned "belly up." We quickly cut out the hook with an ax, after first measuring the fish's length with a boat-hook (it proved to be a little under twelve feet), and then turned in again.

II. Test the unity of the sentences in the following extract from Matthew Arnold's essay, "On the Study of Celtic Literature," pp. 77–79.

"Sentimental,— *always ready to react against the despotism of fact;* that is the description a great friend of the Celt gives of him; and it is not a bad description of the sentimental temperament; it lets us into the secret of its dangers and of its habitual want of success. Balance, measure, and patience, these are the eternal conditions, even supposing the happiest temperament to start with, of high success; and balance, measure, and patience are just what the Celt has never had. Even in the world of spiritual creation, he has never, in spite of his admirable gifts of quick perception and warm emotion, succeeded perfectly, because he never has had steadiness, patience, sanity enough to comply with the conditions under which alone can expression be perfectly given to the finest perceptions

and emotions. The Greek has the same perceptive, emotional temperament as the Celt; but he adds to this temperament the sense of *measure;* hence his admirable success in the plastic arts, in which the Celtic genius, with its chafing against the despotism of fact, its perpetual straining after mere emotion, has accomplished nothing. In the comparatively petty art of ornamentation, in rings, brooches, crosiers, relic-cases, and so on, he has done just enough to show his delicacy of taste, his happy temperament; but the grand difficulties of painting and sculpture, the prolonged dealings of spirit with matter, he has never had patience for. Take the more spiritual arts of music and poetry. All that emotion alone can do in music the Celt has done; the very soul of emotion breathes in the Scotch and Irish airs; but with all this power of musical feeling, what has the Celt, so eager for emotion that he has not patience for science, effected in music, to be compared with what the less emotional German, steadily developing his musical feeling with the science of a Sebastian Bach or a Beethoven, has effected? In poetry, again,— poetry which the Celt has so passionately, so nobly loved; poetry where emotion counts for so much, but where reason, too, reason, measure, sanity, also count for so much,— the Celt has shown genius, indeed, splendid genius; but even here his faults have clung to him, and hindered him from producing great works, such as other nations with a genius for poetry,— the Greeks, say, or the Italians,— have produced. The Celt has not produced great poetical works, he has only produced poetry with an air of greatness investing it all, and sometimes giving, moreover, to short pieces, or to passages, lines, and snatches of long pieces, singular beauty and power. And yet he loved poetry so much that he grudged no pains to it; but the true art, the *architectonicé* which shapes great works, such as the *Agammenon* or the *Divine Comedy*, comes only after a steady, deep-searching

survey, a firm conception of the facts of human life, which the Celt has not patience for. So he runs off into technic, where he employs the utmost elaboration, and attains astonishing skill; but in the contents of his poetry you have only so much interpretation of the world as the first dash of a quick, strong perception, and then sentiment, infinite sentiment, can bring you. Here, too, his want of sanity and steadfastness has kept the Celt back from the highest success."

III. Show how in II. each sentence represents not only a thought-unit, but a thought-unit of such a size that the reader or hearer can easily apprehend it. Compare it (and the general tend of good writing nowadays) with such sentences as those in the following passage from Robert Burton (1576–1640):

"Some think fools and disards live the merriest lives, as Ajax in Sophocles; *nihil scire vita jucundissima;* 'tis the pleasantest life to know nothing; *iners malorum remedium ignorantia;* ignorance is a down-right remedy of evils. These curious arts and laborious sciences, Galens, Tullies, Aristotles, Justinians, do but trouble the world, some think; we might live better with that illiterate Virginian simplicity, and gross ignorance; entire ideots do best; they are not macerated with cares, tormented with fears and anxiety, as other wise men are: for, as he said, if folly were a pain, you should hear them hout, roar, and cry out in every house, as you go by in the street; but they are most free, jocund, and merry, and, in some countries, as amongst the Turks, honoured for saints, and abundantly maintained out of the common stock. They are no dissemblers, lyers, hypocrites; for fools and mad men tell commonly truth. In a word, as they are distressed, so are

they pittied; which some hold better then to be envied, better to be said then merry, better to be foolish and quiet, *quam sapere et ringi*, to be wise and still vexed; better to be miserable then happy: of two extremes it is the best."

IV. Test for unity of sentence-structure several editorials from a daily paper.

CHAPTER IX.

SENTENCES: EMPHASIS AND COHERENCE.

If we grant that a sentence should have unity, what comes next? If we suppose that there is nothing in the sentence that does not belong there, how shall we arrange the things that are there? To this task there are two parts: the arrangement of the beginning and the end of the sentence, and the arrangement of the interior. The principle that guides us in the first we shall call Emphasis; that which guides us in the second, Coherence.

1. Emphasis. If you listen to people talking, you will notice that a stress of voice falls on certain words in every sentence, and that such emphasis plays a large part in conversation. Now how are we to secure emphasis in writing? We may use italics, but we should find it inconvenient to use such an expedient constantly. Is there any other way? Notice distinctly what the problem is. To certain ideas or parts of ideas we wish to give prominence, and we have no means at hand but printed symbols. It is inexpedient to solve our problem by using a special kind of symbol. The problem reduces itself then to the order of our symbols — to the order of

our words. A sentence, as we have already discovered, is a very flexible affair; and though the order of words in English is not capable of such a great number of variations as in other more inflected languages, we can still contrive, by changing the order of words, to throw the emphasis on almost any part of the sentence we wish.

We are, then, to mark our emphasis by the order of our words; that is, we are to put important words in the places which catch the eye most readily. Those places are, for various reasons, the beginning of the sentence and the end. The principle of Emphasis is, therefore, this: Give important words important places. The important places in a sentence are the beginning and the end.

In the first set of the examples that follow, for instance, the *emphasis* is faulty; that is, the order of words, phrases, or clauses is such that the important words do not stand in the important places: at the beginning and at the end. In the second set, taken from Carlyle, English idiom has been sacrificed to the placing of words in emphatic positions. In the third set, taken from Matthew Arnold, English idiom is preserved, and appropriate emphasis is nevertheless secured.

I. (*a*) Opposite the door hung the traditional wreath of dried flowers, gaudily framed and carefully preserved from the coffin of some relative.[1]

[1] "The traditional wreath of dried flowers, carefully preserved from the coffin of some relative and gaudily framed, hung opposite the door."

(*b*) A few stray pictures are on the mantel and a large clock.[1]

(*c*) Hunting and fishing to them is not work or industry, but a pastime and a pleasure.[2]

(*d*) The hunter, who in olden times in the forest made a good living, has now retired since civilization has rendered extinct all species of game.[3]

II. (*a*) Britannic George, though Purseholder, what is his success here? As little is the Russian Bugbear persuasive on Friedrich himself.

(*b*) Yes truly; it is the ultimate persuasive, that.

(*c*) On Pitt, amid confused clouds, there is bright dawn rising.

(*d*) On always homewards, but at its own pace, waited on by Dohna, goes the Russian monster.

III. (*a*) With Milton line runs into line, and all is straightly bound together; with Homer line runs off from line, and all hurries away onward.

(*b*) Power of style, properly so called, as manifested in masters of style like Dante or Milton in poetry, Cicero, Bossuet, or Bolingbroke in prose, is something quite different, and has, as I have said, for its characteristic effect, this: to add dignity and distinction.

(*c*) Style, then, the Germans are singularly without.

(*d*) A man of exquisite intelligence and charming character, the late Mr. Cobden, used to fancy that a better acquaintance with the United States was the grand panacea for us; and once in a speech he bewailed the inattention of our seats of learning to them, and seemed to think that

[1] "On the mantel are a few stray pictures and a large clock."

[2] "To them hunting and fishing is not work or industry, but a pastime and a pleasure."

[3] "Since civilization has rendered extinct all species of game, the hunter, who in olden times made a good living in the forest, has now retired farther west."

if our ingenuous youth at Oxford were taught a little less about the Ilissus, and a little more about Chicago, we should all be the better for it.

2. Coherence. The principle of unity guides us in marking out and defining our sentences; that of emphasis guides us in arranging words, phrases, and clauses in such a way that what is important in thought becomes prominent in expression. A third principle, that of coherence, helps us to arrange in their most logical order the words, phrases, and clauses which make up our sentences. In order that the parts of a sentence should be arranged coherently, we must look out for three things. First, whenever a word or a phrase depends in form or in sense upon another word or phrase, the relation between them should be clearly evident. There should be no doubt, for instance, as to the nouns to which personal, demonstrative, or relative pronouns refer, or as to the words or phrases which adverbs limit. Second, words or clauses which are closely associated in thought should also be closely associated in expression. In an almost uninflected language like English a great deal depends upon mere juxtaposition.[1] Relative pronouns, for

[1] Clearness requires that the words and clauses which are distinct in thought shall be distinct in expression, and that those nearly related in thought shall be brought as near to each other in expression as possible. By conformity to this principle, the mutual relations of the constituent parts of a sentence, on the one hand, will be clearly indicated; and the words which go to make up each part, on the other hand, will be closely bound together." — A. S. Hill: "The Principles of Rhetoric," p. 135.

instance, should not be far separated from their antecedents nor adverbs from the words they modify. Third, the construction of the sentence should be as far as possible uniform. An unnecessary change of subject weakens the sense of logical unity which the sentence should produce upon the mind. Moreover, phrases or clauses which are similar or parallel in thought should be similar or parallel in form. Notice, in illustration of these three principles, the following sentences:

I. (*a*) During his many bear-hunts in the West he had killed some seventy-five of *them*. [Here there is no noun to which the pronoun *them* can refer.]

(*b*) Finishing Cicero early in the spring, it was decided that Virgil should be taken up at once. [Here there is no word with which the participle *finishing* may be connected in sense.]

(*c*) He told the coachman that he would be the death of him if he did not take care what he was about and mind what he said.[1] [Here the reference of the pronouns is in some cases ambiguous.]

(*d*) No semblance of a slip occurred in the case of any one of us, and had *it* occurred I do not think the worst

[1] "I learned from Macaulay . . . never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force. Macaulay never goes on like some writers, talking about 'the former' and 'the latter,' 'he, she, it, they,' through clause after clause, while his reader has to look back to see which of several persons it is that is so darkly referred to. No doubt a pronoun, like any other word, may often be repeated with advantage, if it is perfectly clear who is meant by the pronoun. And with Macaulay's pronouns, it is always clear who is meant by them." — Mill: "Logic."

consequences could have been avoided. [Here *it*, which seems to stand for *no semblance of a slip*, really, though obscurely, stands for *a slip*.]

(*e*) Once *raised* to the dizzy height of absolute irresponsible power, the use that was made of it depended solely on the character of the *emperor*.

II. (*a*) The first two named *only* went to the top: the others remained below.[1]

(*b*) He *not only* lent me his carriage, *but also* his horses.[2]

(*c*) A few individuals have headed the movement from the first and given it consistency and dignity, among *whom* I can mention none more influential than our honored president.[3]

(*d*) He often recalled the first time that he drove over this beautiful country with his wife who has since gone to heaven in a buggy.

III. (*a*) I *studied* the lives of these authors and the works of each, but *spending* most of my time on Milton and Shakespeare.

(*b*) I remember *seeing* him in 1860 when he was a mere child *and that* even then his peculiar characteristics were already well developed.

(*c*) And *we* respectfully *request* Ladies and Gentlemen

[1] "Adverbs and adverbial expressions should always be so placed as to show unmistakably what words they are intended to qualify." — A. S. Hill: "The Principles of Rhetoric," p. 135.

[2] "Care should be taken to place connectives of the class known to grammarians as *correspondents* — such as *not only, but also; either, or; neither, nor; both, and; on the one hand, on the other hand* — next to the words they connect." — *Ibid.*, p. 136.

[3] "A pronoun should be so placed as promptly and unmistakably to present its antecedent to the mind of the reader. If, in a given case, this cannot be done, either the sentence should be given another turn, or the noun that served for antecedent should be repeated." — *Ibid.*, p. 137.

intending to purchase to allow us the privilege of trying on a pair; *to see* and feel this Shoe upon the foot, *is* to make a customer for *us*. [Unnecessary changes of construction.]

(*d*) *Henry Smith*, attorney for the Merrimac valley navigation company, *stated* in behalf of that company the objections to the proposed buoy, and *the construction* of a fender pier *was* strenuously *advocated by him*. [Unnecessary change of subject.]

EXERCISE IX.

I. Notice, in the following extract from the preface to Arnold's "Essays in Criticism," the arrangement of words, phrases, and clauses by which emphasis is secured:

"And yet, after all, I cannot but think that the *Saturday Review* has here, for once, fallen a victim to an idea,— a beautiful but deluding idea,— and that the British nation has not yet, so entirely as the reviewer seems to imagine, found the last word of its philosophy. No, we are all seekers still! Seekers often make mistakes, and I wish mine to redound to my own discredit only, and not to touch Oxford. Beautiful city! so venerable, so lovely, so unravaged by the fierce intellectual life of our century, so serene!

"'There are our young barbarians, all at play!'

"And yet, steeped in sentiment as she lies, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Age, who will deny that Oxford, by her ineffable charm, keeps ever calling us nearer to the true goal of all of us, to the ideal, to perfection,— to beauty, in a word, which is only truth seen from

another side? — nearer, perhaps, than all the science of Tübingen. Adorable dreamer, whose heart has been so romantic! who hast given thyself so prodigally, given thyself to sides and to heroes not mine, only never to the Philistines! home of lost causes, and forsaken beliefs, and unpopular names, and impossible loyalties! what example could ever so inspire us to keep down the Philistine in ourselves, what teacher could ever so save us from that bondage to which we are all prone, that bondage which Goethe, in his incomparable lines on the death of Schiller, makes it his friend's highest praise (and nobly did Schiller deserve the praise) to have left miles out of sight behind him; the bondage of 'was uns alle bändigt, DAS GEMEINE!' She will forgive me, even if I have unwittingly drawn upon her a shot or two aimed at her unworthy son; for she is generous, and the cause in which I fight is, after all, hers. Apparitions of a day, what is our puny warfare against the Philistines, compared with the warfare which this queen of romance has been waging against them for centuries, and will wage after we are gone?"

II. Disregarding the connection of thought, change the emphasis of each sentence in the following passage by placing other words at the beginning or at the end:

"They [*i.e.* the writers of the Elizabethan age] appeared even more remote to our ancestors at the time of Queen Anne. Then the pride of national life had faded into political rancor, and the early enthusiasm for science had been succeeded by a period of patient research and examination of detail. The Royal Society was founded in 1662, and it had formed a nucleus for the reception and dissemination of new discoveries. What had been widespread superstitions gave way before new truths: astrology, for

instance, lost its hold on the teachers of the people; witchcraft ceased to be believed in. The world was freed from a dead weight of idle terrors. Bacon's influence, too, helped to turn the current of men's thoughts to material progress, so that what we feel to be the underlying principles of modern civilization began to be fixed towards the end of the seventeenth century. Admiration for intellectual greatness does not produce this feeling of kinship so surely as does agreement in looking at practical questions, and our full comprehension of the past, and our consequent sympathy with it, begin practically with the generation to which Dryden belonged. All before then seems to belong to the imagination; he and his contemporaries appear to be the first to fall within the range of our observation. Then, too, not only is the sequence of thought unbroken since that time, — for, it must be distinctly borne in mind, this sequence cannot be broken, — but we have abundant material from which to study its advance; and the whole intellectual life of the present century is the direct outcome of what was hoped or feared, taught or denounced, in the last century. It is time that we cease to repeat one of its faults, and learn to treat our predecessors with the respect they deserve." — Perry: "History of English Literature of the XVIIIth Century," pp. 2, 3.

III. Notice, in the following ode of Horace's, how large a part inflection plays in Latin sentence-coherence:

"O fons Bandusiae, splendidior vitro.
Dulci digne mero non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus
Primis et Venerem et proelia destinat:
Frustra: nam gelidos inficiet tibi

Rubro sanguine rivos
Lascivi suboles gregis.
Te flagrantis atrox hora Caniculae
Nescit tangere: tu frigus amabile
Fessis vomere tauris
Praebes, et pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces
Lymphae desiliunt tuae."

IV. May we, or may we not, call all solecisms faults in coherence?

V. Notice the skill in sentence-structure shown in the following passage from "Culture and Anarchy":

"Keeping this in view, I have in my own mind often indulged myself with the fancy for employing, in order to designate our aristocratic class, the name of *The Barbarians*. The Barbarians, to whom we all owe so much, and who reinvigorated and renewed our worn-out Europe, had, as is well known, eminent merits; and in this country, where we are for the most part sprung from the Barbarians, we have never had the prejudice against them which prevails among the races of Latin origin. The Barbarians brought with them that staunch individualism, as the modern phrase is, and that passion for doing as one likes, for the assertion of personal liberty, which appears to Mr. Bright the central idea of English life and of which we have, at any rate, a very rich supply. The stronghold and natural seat of this passion was in the nobles of whom our aristocratic class are the inheritors; and this class, accordingly, have signally manifested it, and have done much by their example to recommend it to the body of the nation, who already, indeed, had it in their blood. The Bar-

barians, again, had the passion for field-sports; and they have handed it on to our aristocratic class, who of this passion too, as of the passion for asserting one's personal liberty, are the great natural stronghold. The care of the Barbarians for the body, and for all manly exercises; the vigour, good looks, and fine complexion which they acquired and perpetuated in their families by these means,— all this may be observed still in our aristocratic class. The chivalry of the Barbarians, with its characteristics of high spirit, choice manners, and distinguished bearing,— what is this but the attractive commencement of the politeness of our aristocratic class? In some Barbarian noble, no doubt, one would have admired, if one could have been then alive to see it, the rudiments of our politest peer. Only, all this culture (to call it by that name) of the Barbarians was an exterior culture mainly. It consisted principally in outward gifts and graces, in looks, manners, accomplishments, prowess. The chief inward gifts which had part in it were the most exterior, so to speak, of inward gifts, those which come nearest to outward ones; they were courage, a high spirit, self-confidence. Far within, and unawakened, lay a whole range of powers of thought and feeling, to which these interesting productions of nature had, from the circumstances of their life, no access. Making allowances for the difference of the times, surely we can observe precisely the same thing now in our aristocratic class."

VI. In the sentences on pages 108–109 notice how the coherence of thought and form is aided by the "balanced" use of words, phrases, or clauses.

VII. The structure of the following sentences is incoherent; that is, is not logical or not grammatical. Correct it.

1. Although not much of a machinist, it seemed to me that there was very little improvement in that department. [What department?]

2. I must tell you the funniest thing that happened to me yesterday in the Public Garden. [This implies that several "funny" things happened to the writer yesterday in the Public Garden.]

3. I suppose you have heard the latest engagement, as he [who?] is a connection of yours.

4. The rain compelling us to hold up our umbrellas, we went on in silence.

5. The latter method is seldom used, the reason for which will appear later on. [To what noun does *which* refer?]

6. Everything should be done *by not only* the college men *but also by* the faculty.

7. Turning into the Square, the post hit him, causing him to shy. [Who or what was turning into the Square?]

8. In the morning this room seems almost deserted as we hurry off early to our different schools. ["As" in the sense of "when," or "as" in the sense of "because"?]

9. On entering the room, the eye is caught by three choice Madonnas. [Who or what is entering the room?]

10. On the chiffonnier is a mandolin, while a violin and bow have a place of honor on the table. [In what sense is "while" used here?]

11. Did you receive any Valentines? I *only got* one.

12. It is over the dining-room and is very cheerful, the sun shining there all day. [Compare the vagueness of the loosely connected participle with the conciseness of a temporal or a causal clause.]

13. The Indians are as fully aware of the existence of our family as we recognize their tribal unit. [Clauses similar in thought should be similar in expression.]

14. I do not mean to say that I have learned nothing

by our theme writing, because I have. [Have learned nothing?]

15. My French teacher has *not only* told me so, *but* I can see it for myself.

16. To educate the Indian is good economic service, for if educated *they* could support themselves.

17. *Place* such an artificial treatment beside the natural simple worship of the Indian, and *we* do not wonder that he did not accept the innovation.

18. He is often *overloaded* and then unmercifully whipped for not drawing *it.*

19. Tamburlaine suggests to me Milton's Satan, though the "considerate pride" of the latter is much grander than Marlowe's conception.

20. And then what of Mendes Pinto, author of the most delightful book of travels of the time, the book we are accustomed to place next to that of Marco Polo on our library shelves.

21. If first payment is made to an agent, be sure and take a receipt therefor, and secure your contract.

22. A revelation and an education for every one. Better indeed than a trip abroad, for the exhibits there displayed will comprise not only foreign productions, but the vast and unexcelled resources and achievements of the United States will there be spread out for the enjoyment and profit of all.

23. Being firmly convinced that you will not object to take a share in such an advantageous undertaking, there has been reserved for you for the present a Whole Original Ticket bearing the Coat of Arms of the City of Hamburg (without which no ticket is valid).

24. Whoever wishes to give a fair trial to Fortune, and is desirous of a prompt decision of such an experiment, there is of course no better opportunity than the Lottery of Hamburg, endowed with the most splendid Prizes and possessed of universal reputation and favor.

25. On receipt of your order with remittance I shall at once send you the desired tickets together with the official Prospectus, printed in English, and after each drawing you will receive the official list, containing the drawn numbers with their respective prizes.

VIII. Notice in the quotations from the older and from the more recent English authors in Chapter VII., how the ideal of sentence-structure has been slowly tending toward one in which all subsidiary clauses are strictly subordinated to one or more main propositions, and in which clauses have been suppressed, as far as possible, and predication decreased.[1] Are these changes not distinctly productive of greater coherence? Do they also aid in securing unity?

[1] See Professor Sherman's "The Analytics of Literature," Chapters XX.–XXIV.

CHAPTER X.

PARAGRAPHS: UNITY, EMPHASIS, AND COHERENCE.[1]

1. Necessity of Attention to Paragraphs. We now approach a new part of our subject. Until recently paragraphs have not been made much of in English. Within the last generation, however, and especially at the present moment, proper paragraph-structure has become one of the most essential parts of English composition. People read rapidly, and are more than ever compelled to refer to books and articles for particular facts or for a general idea of their contents. They are, therefore, impatient when writers, whatever their skill in the arrangement of words and sentences, are disorderly or illogical in the management of paragraphs.

2. What a Paragraph is. Our first step is to agree on what a paragraph is. Bain defines it as a collection or series of sentences, with unity of purpose; Genung, as a connected series of sentences constituting the development of a topic; McElroy, as a whole composition in miniature. These definitions of well-

[1] For a thorough treatment of the subject the teacher or the advanced student is referred to "Paragraph-Writing," by Professor Scott and Mr. Denney, both of the University of Michigan (Ann Arbor, Register Publishing Company, 1891).

known writers on rhetoric all agree in making a paragraph a series or combination of sentences, constituting an integral part of a whole composition. We have passed, then, from the sentence, the second element or unit of style, to a third element, the paragraph,[1] composed of sentences, and in its turn appearing as an element in the structure of the whole composition.[2]

3. Long Paragraphs and Short Paragraphs. The length of a paragraph is determined by the part which it plays in the structure of the whole composition. As a rule, a paragraph is bad when it is so short or so long as to assume the function of a sentence or of a whole composition. Very long paragraphs are obviously a burden to the eye and to the mind. Very short paragraphs confuse the reader as to the real structure of the thought. A paragraph should, as a rule, indicate an integral part or a main division of the subject which the author is treating.[3]

4. Unity. The real test of a paragraph, however, is not length, but unity. The principle of unity[4]

[1] A paragraph should always be indented: that is, it should always begin an appreciable distance (in manuscript an inch or more) to the right of the marginal line on the left of the page.

[2] "A large class of subjects, however, admit of complete treatment in single paragraphs. Such are simple in their nature: for example, incidents, brief descriptions of persons and places, terse comments upon current events, and short discussions on isolated phases of public questions." — Scott: "Paragraph-Structure," p. 2.

[3] Compare the remarks on the comparative advantages and disadvantages of long and short sentences, pp. 91–97.

[4] See above, pp. 130–133.

prescribes that paragraphs should as a rule be perfectly definite subdivisions of the subject treated, and that each of these subdivisions should concern itself with a particular matter and with that alone. If, for instance, you were writing a short sketch of Abraham Lincoln's life, you would as naturally devote a paragraph to his debates with Stephen A. Douglas in 1858, and to nothing else, as you would devote a particular chapter to the same purpose if you were writing his life on a larger scale. Unity can be best secured in the paragraph by a device familiar to almost every one who writes, — that of making a scheme of the main divisions of the subject as he purposes to treat it. In this way one is almost certain not only to save his own time by thus formulating for himself an orderly and logical framework for what he writes, but also by the same means to aid the reader materially in his task. Each main heading in such a scheme as this would then become the title,[1] as it were, of a separate paragraph. The following framework, for instance, or its equivalent, Mr. Bryce might well have had in mind before writing the first part of the one hundred and twelfth chapter of "The American Commonwealth."

THE UNIFORMITY OF AMERICAN LIFE.

1. The great drawback to the pleasantness of American life is its uniformity. This will surprise the European, but is nevertheless true.

[1] Good examples of paragraph titles may be found in the marginal notes of many works in history and philosophy. The student will find

2. This uniformity appears in several ways.
3. In nature (*a*). Statement of the facts.
4. Objections considered and the thesis again stated.
5. In the cities (*b*). Statement of the facts.
6. Exceptions considered.
7. The same thesis reaffirmed by a pertinent illustration.
8. In political institutions (*c*). Statement of the facts, with necessary qualifications.
9. In man (*d*).[1]

5. **Emphasis.** In the structure of a paragraph the principle of emphasis guides us in so arranging sentences that what is important in thought becomes prominent to the eye and the ear.[2] The important thought can be made prominent in several ways: (1) by stating early in the paragraph, and thus giving prominence to your statement, what part of your subject you are to treat; (2) by devoting the last sentence of the paragraph either to a summary or to an emphatic restatement of the gist of the whole paragraph, or to a statement of the bearing which the preceding facts have on what is to follow; and (3) by being careful to give to various details their relative importance, *i.e.* by dwelling on what is indispensable and merely hinting at what is of small con-

it excellent practice to test his conception of paragraph unity by giving titles to a number of paragraphs from almost any book he happens to be reading, or to paragraph editorials from a good newspaper.

[1] The student should bear in mind that this is the framework of some six good pages of print. For a theme of three or four pages of manuscript the subject should be treated with fewer subdivisions. Paragraphs one and two, three and four, five and six, and seven might then appear as four consecutive paragraphs.

[2] See above, p. 139.

sequence. The following examples will illustrate each of these methods. A careful writer uses the first very frequently, the second often, and the third always.

(1) Mr. Bryce begins the paragraphs in the chapter of which we gave a partial outline above, in the following ways. In every case, it is to be noticed, he indicates what part the paragraph is to play in the development of the thought of the chapter:

1. "To the pleasantness of American life there is one, and only one, serious drawback,— its uniformity."
2. "It is felt in many ways."
3. "It is felt in the aspects of nature."
4. "There are in (America) some extraordinary natural phenomena . . . which Europe cannot equal; but taking the country as a whole, and remembering that it is a continent, it is not more rich in natural beauty than the much smaller western half of Europe."
5. "When we turn from the aspects of nature to the cities of men, the uniformity is even more remarkable."
6. "I return joyfully to the exceptions."
7. "It is the absence in nearly all the American cities of anything that speaks of the past that makes their external aspect so suggestive."
8. "Of the uniformity of political institutions over the whole United States I have spoken already."
9. "Last of all we come to man himself."

(2) Notice the care with which Macaulay, in the following extracts from the first chapter of his "History of England," states the gist of each paragraph in the last sentence of it:

(*a*) "I should very imperfectly execute the task which I have undertaken if I were merely to treat of battles and sieges, of the rise and fall of administrations, of intrigues in the palace, and of debates in the parliament. It will be my endeavor to relate the history of the people as well as the history of the government, to trace the progress of useful and ornamental arts, to describe the rise of religious sects and the changes of literary taste, to portray the manners of successive generations, and not to pass by, with neglect, even the revolutions which have taken place in dress, furniture, repasts, and public amusements. *I shall cheerfully bear the reproach of having descended below the dignity of history, if I can succeed in placing before the English of the nineteenth century a true picture of the life of their ancestors.*"

(*b*) "Into this federation our Saxon ancestors were now admitted. A regular communication was opened between our shores and that part of Europe in which the traces of ancient power and policy were yet discernible. Many noble monuments which have since been destroyed or defaced still retained their pristine magnificence; and travellers, to whom Livy and Sallust were unintelligible, might gain from the Roman aqueducts and temples some faint notion of Roman history. . . . The islanders returned, with awe deeply impressed on their half-opened minds, and told the wondering inhabitants of the hovels of London and York that, near the grave of Saint Peter, a mighty race, now extinct, had piled up buildings which would never be dissolved till the Judgment-Day. Learning followed in the train of Christianity. The poetry and eloquence of the Augustan age was assiduously studied in Mercian and Northumbrian monasteries. The names of Bede and Alcuin were justly celebrated throughout Europe. *Such was the state of our country when, in the ninth century, began the last great migration of northern barbarians.*"

(3) The following paragraph shows the skill with which a practised writer makes his details to reinforce his main idea. It should be compared with a part of one of those hasty articles, unfortunately so common in even our weekly papers, in which the details detract from, rather than add to, the author's main thought:

"I come last to the character and ways of the Americans themselves, in which there is a certain charm, hard to convey by description, but felt almost as soon as one sets foot on their shore, and felt constantly thereafter. They are a kindly people. Good-nature, heartiness, a readiness to render small services to one another, an assumption that neighbors in the country, or persons thrown together in travel, or even in a crowd, were meant to be friendly rather than hostile to one another, seem to be everywhere in the air and in those who breathe it. Sociability is the rule, and moroseness the rare exception. It is not merely that people are more vivacious or talkative than an Englishman expects to find them, for the Western man is often taciturn, and seldom wreathes his long face into a smile. It is rather that you feel that the man next you, whether silent or talkative, does not mean to repel intercourse, or convey by his manner his low opinion of his fellow-creatures. Everybody seems disposed to think well of the world and its inhabitants, well enough at least to wish to be on easy terms with them, and serve them in those little things whose trouble to the doer is small in proportion to the pleasure they give to the receiver. To help others is better recognized as a duty than in Europe. Nowhere, I suspect, are there so many acts of private kindness done, such, for instance, as paying the college expenses of a promising boy, or aiding a widow to carry on her husband's farm; and

these are not done with ostentation. People seem to take their own troubles more lightly than they do in Europe, and to be more indulgent to the faults by which troubles are caused. It is a land of hope, and a land of hope is a land of good-humor. And they have also, though this is a quality more perceptible in women than in men, a remarkable faculty for enjoyment, a power of drawing more happiness from obvious pleasures, simple and innocent pleasures, than one often finds in over-burdened Europe." — Bryce: "The American Commonwealth," Vol. II., p. 680.

Emphasis may also be secured by a balanced structure of the paragraph that corresponds precisely to the balanced structure of the sentence.[1] Notice, for instance, the well-defined antithesis in the following paragraph from Macaulay's "Lord Clive":

"Ordinary criminal justice knows nothing of set-off. The greatest desert cannot be pleaded in answer to a charge of the slightest transgression. If a man has sold beer on Sunday morning, it is no defence that he has saved the life of a fellow creature at the risk of his own. If he has harnessed a Newfoundland dog to his little child's carriage, it is no defence that he was wounded at Waterloo. But it is not in this way that we ought to deal with men who, raised far above ordinary restraints, and tried by far more than ordinary temptations, are entitled to a more than ordinary measure of indulgence. Such men should be judged by their contemporaries as they will be judged by posterity. Their bad actions ought not, indeed, to be called good; but their good and bad actions ought to be fairly weighed; and if on the whole the good preponderate, the sentence ought to be one, not merely of acquittal, but of approbation."

[1] See above, p. 108.

6. Coherence. Unity of the paragraph implies that the writer has determined specifically the subject-matter of each paragraph; Emphasis, that he has made prominent what is most important in it; Coherence, that the connection and structure of thought within the paragraph is orderly and logical. If a paragraph be coherent, the reader will not only understand in general the writer's point, but will appreciate in detail the process of thought by which it has been developed.[1] The student may be helped in gaining paragraph-coherence by the following hints: (1) Notice just what you have said in your last sentence, and decide what statement must necessarily follow in order that your full thought may be brought out. (2) Use freely conjunctions and conjunctive phrases, such as: *through, while, hence, accordingly, yet, notwithstanding, therefore, on the one hand, on the other hand, on the contrary, for, indeed, but, and, moreover, however, now, then,* etc. Words like these bind together sentences and parts of sentences, and help to make style coherent and logical.

(1) The following paragraph from a theme is intended to give the writer's impressions of the fine

[1] "Every man, as he walks through the streets, may contrive to jot down an independent thought; a short-hand memorandum of a great truth. . . . Standing on one leg, you may accomplish this. The labor of composition begins when you have to put your separate threads of thought into a loom; to weave them into a continuous whole; to connect, to introduce them; to blow them out or expand them; to carry them to a close." — De Quincey: "Essay on Style."

arts at Munich. Notice, however, how disjointed these impressions are:

(*a*) "Wagner owed a good deal of his prominence to this king's kindness, and accordingly Munich is devoted to the Wagner operas. Other works are given at the Opera House, but not as often as Wagner's. There are several large picture galleries, besides a large museum filled with old armor and furniture belonging to kings that have been dead hundreds of years. This is one of the finest museums of its kind in all Europe. The modern paintings are exhibited in Europe every year, and we saw some very fine ones."

In strong contrast with the preceding, notice the careful progression of thought in two consecutive paragraphs from Mr. Bryce's chapter on the "Temper of the West":[1]

(*b*) "The Spaniards and Portuguese settled in tropical countries, which soon enervated them. They carried with them the poison of slavery; their colonists were separated, some by long journeys, and all by still longer voyages, from the centres of civilization. But the railway and the telegraph follow the Western American. The Greeks of the sixth and seventh centuries before Christ, who planted themselves all around the coasts of the Mediterranean, had always enemies, and often powerful enemies, to overcome before they could found even their trading stations on the coast, much less occupy the lands of the interior. In Western America the presence of the Indians has done no more than to give a touch of romance or a spice of danger to the exploration of some regions, such as Western Dakota and Arizona, while over the rest of the country the unhappy

[1] "The American Commonwealth," Vol. II., pp. 696, 697.

aborigines have slunk silently away, scarcely even complaining of the robbery of lands and the violation of plighted faith. Nature and Time seem to have conspired to make the development of the Mississippi basin and the Pacific slope the swiftest, easiest, completest achievement in the whole record of the civilizing progress of mankind since the founder of the Egyptian monarchy gathered the tribes of the Nile under one government.

"The details of this development and the statistics that illustrate it have been too often set forth to need restatement here. It is of the character and temper of the men who have conducted it that I wish to speak, a matter which has received less attention, but is essential to a just conception of the Americans of to-day. For the West is the most American part of America; that is to say, the part where those features which distinguish America from Europe come out in the strongest relief. What Europe is to Asia, what England is to the rest of Europe, what America is to England, that the Western States and Territories are to the Atlantic States, the heat and pressure and hurry of life always growing as we follow the path of the sun. In Eastern America there are still quiet spots; in the valleys of the Alleghanies, for instance, in nooks of old New England, in university towns like Ithaca or Ann Arbor. In the West there are none. All is bustle, motion, and struggle, most so, of course, among the native Americans. Yet even the immigrant from the secluded valleys of Thuringia, or the shores of some Norwegian fjord, learns the ways almost as readily as the tongue of the country, and is soon swept into the whirlpool."

(2) The following extract[1] will indicate to what extent conjunctions and connective words and phrases

[1] "The Harvard Monthly," June, 1891, p. 129.

can be used to influence the coherence of the paragraph:

"In fact, the private schools for boys are, generally speaking, not regarded with much respect in Germany. *Nor* is there, *for that matter*, any great reason why they should be, chiefly because there is no place for them in the general scheme of education. There are, *to be sure*, a considerable number of parents who do not wish to send their sons to the gymnasium or other large public schools before they are twelve or thirteen years old; but except for these very young boys, the pupils in the private schools are almost exclusively those who cannot find a place in the public schools; that is, they are hopeless dunces, or foreigners, or boys who, having left the gymnasium for the Realschule, or *vice versa*, are attending a private school as the best available means of effecting the transition. *This last* class is, *however*, very small, leaving for the private schools few pupils except small children, dunces, and foreigners. *This* state of things is easily accounted for by the fact that the teachers in the public schools are not, like those of the private schools, directly dependent upon their pupils for their support, but are appointed by government authority. *Their* discipline, is, *therefore*, likely to be better, being administered without fear or favor on account of the comparative security of their tenure of office. It must *also* be borne in mind that the gymnasia, Realschulen, and Realgymnasia, though not actually free schools, are very nearly so, the charge for tuition being merely nominal, while the private schools must support themselves from the price of tuition."

EXERCISE X.

PARAGRAPHS.

I. Show by an examination of one of Dryden's essays how undeveloped paragraph-structure was in his time.

II. Rewrite the following extracts from current literature, paying especial attention to paragraph-structure:

(*a*) "On 'change there was a scene of perfect pandemonium just before the closing hour at noon.

"Every one was selling, and every stock on the board slumped, some dropping three to five points.

"The excitement was five times as great as usual. The jam in the centre of the room was fearful, every one shouting at the top of his voice.

"The space allotted to spectators was crowded with anxious men.

"One man said: 'I don't believe it is anything but a temporary difficulty. The Bank of England, a broker told me, is going to back them for a while.'

"A broker said between shouts, 'Everything is very weak indeed. The stocks slumped frightfully. It is a pretty bad thing for the market.'"

(*b*) "Man's will power has triumphed over brute force.

"At Winslow's rink last evening, Prof. Gleason conquered the big black stallion, known as the 'Albany Terror' or 'Man-Eater.'

"Last spring the animal killed a groom, and only six weeks ago he bit off the finger of his owner, Mr. Miller.

"He was led in by two stout halters and wore a heavy muzzle, without which no man dared to go near him. The

Professor put on a surcingle, and his little rope through a ring strap on the near forefoot, by which the foot was drawn up to the body. The horse was soon thrown. After a few struggles the horse was quiet. Then the drums and pans came in and the beast took it all quietly. The Professor then took off the muzzle, and after handling the horse's head finally laid his bare arm in his mouth as far as he could put it.

"The horse was then allowed to rise, and the Professor discharged a pistol under his nose every time the animal made a move toward him. He was then hitched to a wagon and driven about the ring, over bursting fire-crackers and other intimidating articles.

"It was evident that the animal was completely intimidated."

(*c*) "The Dickens Tableaux went off very successfully last night in Music Hall. The explanations preceding the various scenes were given by Mr. M. T. Brown, of the Boston College of Oratory. The music, which was excellent, was rendered by the Salem Cadet Band, Jean Missud, leader. Mr. W. A. Dugan was stage manager. The scenes from 'Old Curiosity Shop' were Sophy Wackle's Ball, in which the characters danced a quadrille in characteristic costumes; Little Nell and her grandfather, and Dick Swiveller and the Marchioness. In 'Oliver Twist,' the abduction of Oliver and Nancy's coming to his rescue were represented.

"'David Copperfield' furnished the marriage of David and Dora, Little Emily, Ham, and Clara and Daniel Peggotty, and Micawber *vs.* Heep.

"From 'Little Dorrit' was taken the departure of the Dorrit family from Marshalsea prison; from 'Christmas Carol' Fezziwig's Ball, The Cratchitts' Christmas Dinner, and the scene at the pawn-broker's. Dickens surrounded by his brain-children was effectively grouped.

The representative of Dickens was well made up, and bore a striking likeness to the portraits of the great writer. Altogether much taste was displayed in grouping and dressing the various characters. The tableaux will be repeated this afternoon."

(*d*) "Such are the people among whom is placed the Philadelphia Settlement.

"What can the house mean to them? What can it do for them?

"Little, and much. Little relatively; pitifully, tragically little, in proportion to their tragic and unbounded need. Much absolutely, when we consider that a Settlement means only half a dozen simple lives, lived sincerely in the spirit of love.

"It means, first, the presenting to the people an ideal of life and a standard of morality which they would otherwise never see at first hand. It means showing them gentleness where they know violence, purity where they know profanity and obscenity, graceful order where they know chaos.

"It means bringing them, in many cases, actual material help. Marvelously patient, pitifully ignorant, they lie and suffer speechless. There is help to be had, though they know it not; and in serving as a medium of communication between helpless need and remote supply, the Settlement finds one of its most practical functions.

"It can, often, find employment for the men and women, and, by constant and moral suasion, keep them at it. Sometimes, from a small Employment Fund at its disposal, it can even furnish work."

(*e*) "So much for the immediate practical meaning of a College Settlement to its neighborhood. What, now, does it mean to the residents themselves?

"It means broadening of life; it means experience of life; it means sincerity of life.

"Broadening of life. Not among the poor people only. 'How you must feel your isolation from your own class!' said a sympathetic caller, one day, not realizing that she was the seventh visitor from up town who had been received that morning by the distracted resident."

(*f*) "The general public comes. It insists on discussing Woman Suffrage or the Elizabethan Drama with you while you are trying in vain to put thirty coats on thirty small children simultaneously, without getting mixed. It wonders at you; alas! it pays you compliments. But it gives you sympathy and generous faith, and, on the whole, its presence is sustaining.

"Wise men and women come, and deepen the humility and strengthen the purpose of women who are trying to do a tiny bit of work in a very big world.

"Yes, life at a Settlement is broadening, by virtue of the wide contact into which it brings the resident with all sorts and conditions of men.

"Also it enlarges experience. How, do you ask? — but I am at the end of my paper.

"Will you take an instance? Here it is: Street-cleaning."

(*g*) "Then he emerges from the state of blue sash and white frock into the precocious little boy of ten to twelve, studying Greek, copying Cruikshank's illustrations, or writing English doggerel.

"Then came the wonderful journey to the Continent, up the Rhine, across the Black Forest, through Switzerland to Italy, then home by Chamouni, Lyons, and Dijon; the journey which, he says, excited all the 'poor little faculties' within him to their utmost strain, and in which he had more passionate happiness than most people have in all their lives.

"And so we follow the child from year to year, see him living and learning and being astonished in contemplative

admiration, at the great beauty of nature; the beauty which he made, all his life long, the secret of all things.

"Until at last he grows into the proud dignities of silken gown and tasseled velvet cap of Gentleman Commoner at Oxford; having in the meantime passed through the experience of falling much in love with a Spanish-born, Paris-bred, very beautiful Catholic girl. The state of ferment into which this threw him lasted four years, during which period he read much Shelley and wrote much verse in imitation of Byron, together with a tragedy in which Venice and Love were to be described as never had been thought of before.

"In 1837, that is, his eighteenth year, he published an 'Introduction to the Poetry of Architecture,' followed not long after by the first volume of 'Modern Painters,' the beginning of his life's work."

(*h*) "Little 'Happy' had the craftiness of her race, and was by no means so devoid of opinion regarding the merits of her numerous admirers as she feigned.

"Nearly three months slipped by before the Chieftain finally determined on his daughter's future master. Meanwhile that little girl had in a quiet, lady-like manner come to a determination altogether different from her father's.

"The parent's choice fell on a man who had already three squaws, and whose lineage was not all that could be wished, but who was able to give forty dollars in hard cash, while the most the less married and more aristocratic suitors could offer was thirty dollars in bead work.

"The Chieftain was poor, and the money was tempting, so the matter was settled without further delay.

"When the betrothal was announced, more than one unhappy brave, finding his case hopeless, and attempting, after the manner of some civilized young gentlemen, to drown his sorrows in an unhealthy number of toddies, found himself unceremoniously seized and locked up in the

'calaboose,' where a total disregard was shown for the vagaries of disappointed love.

"As to the maid who had so excited the camp, she seemed content, and smilingly permitted her betrothed to chuck her under the chin and pull at her hair.

"One bright morning he took her to his home and left her in charge of his three older squaws, who were to teach her how to prepare pumpkins — his favorite vegetable — in the way he liked best to eat it.

"But the three guardians soon began a game of cards, which grew so interesting that the new-comer was forgotten."

(*i*) "What impressed me most, in reading De Foe, was the contrast between the ancient and the modern reporter. He writes down, gravely and temperately, *exactly* what happened, no more and no less. He has no sensational headings, no words of seven syllables describing the horrors of the pit, no gory descriptions of the agonies of the sick. But for all these lamentable deficiencies, I think he makes you see the state of the people as vividly as would even the *Boston Herald.* You can't help believing everything he says, he is so exact, so practical, so destitute of imagination. I must confess that I thought he was himself an eye-witness of the plague, till I found out my mistake. He never condescends to ornament his style at all. He jumbles together all his facts, with never a thought for the effect of the whole. Some of his sentences are so involved and so complex that I could dig no meaning whatever out of them. Just as you succeed in getting up a little interest in something, he breaks short with the tiresome old phrase: 'But of this I shall speak later.' It is funny to remark the fine opinion he has of himself. When insulted by a lot of drunken fellows, he never once thinks of knocking them down, but sweetly acknowledges that very many better men than he have died of the plague, and then reads them a

nice little sermon on swearing. He gives a detailed account of his generosity to a waterman; he thoughtfully gives hints to posterity. He always calls the plague a 'visitation,' he has moral reflections at every line. He is never overcome by his feelings, but he always kindly dissects his emotions for the 'gentle reader's' benefit. He speaks of the blind and stupid recklessness of the people: he wasn't one of the people; oh no, he was a real Sunday-school superintendent. He describes the horrors of the plague as calmly as he would bread and butter."

III. Test the following paragraphs in point of Emphasis:

(*a*) "During the past year a step has been taken in American education which already excites the interest and hopes of us all. England has been our teacher,— England and a persuasive apostle from that country. A few years ago the English universities became discontented with their isolation. For generations they had been devoting themselves to a single class in the community, and that, too, a class which needed least to be brought to intelligence and power. The mass of the nation, those by whom its labor and commerce were conducted, had little access to Oxford and Cambridge. Poverty first, then social distinctions, and, until recent days, sectarian haughtiness barred them out. Their exclusion reacted on the training of the universities themselves. Conservatism flourished. The worth of an intellectual interest was rated rather by its traditional character than by its closeness to life. The sciences, latter-day things, were pursued hardly at all. The modern literatures, English included, had no place. Plato and Aristotle furnished most of the philosophy. While the rest of the world was deriving from Germany methods of study, from France methods of exposition, and

from America methods of treating all men alike as rational, English scholarship, based on no gymnasia, lycées, or high schools, went its way, little regarding the life of its nation or that of the world at large."

(*b*) "Naturally enough, therefore, the organizers of the extension movement, despairing of finding among us competent unattached teachers, have turned at once to the colleges; but the colleges are a very unsafe support to lean upon. A professor in a university where the studies are elective has no more superfluous time than a busy lawyer, or doctor, or business man. Merely to keep up with the literature of a subject, to say nothing of that research and writing which should enlarge its limits, is an enormous task. Teaching, too, is no longer an affair of textbooks and recitations. Leisurely days of routine ease belong to the past. A professor, nowadays, must prepare lectures incessantly; must perpetually revise them; must arrange examinations; direct the reading of his students; receive their theses; himself read a large part of their voluminous written work; personally oversee his advanced men; gather them about him in laboratory, seminary, and conference; attend innumerable committee and faculty meetings; devise legislation for the further development of his college and department; correspond with schools and colleges where his students, after taking their higher degree, may suitably be placed; and if, at the end of a hard-worked day, he can find an hour's leisure, he must still keep his door open for students or fellow-officers to enter. So laborious have become the duties of a university teacher that few large staffs now go through a year without one or two of their members breaking down. With the growing complexity of work, it often seems as if the proper business of college officers, study and teaching, must some day cease altogether, crowded out by the multifarious task with which they are only indirectly connected. It is useless to say that these

things are not necessary. Whoever neglects them will cease to make his college, his subject, and his influence grow. It is because professors now see that they cannot safely neglect them that the modern college differs fundamentally from its humdrum predecessor of a quarter of a century ago. Any movement which seeks to withdraw a professor's attention from these things, and induces him to put his soul elsewhere, inflicts on the community a serious damage. No amount of intellectual stimulus furnished to little companies here and there can atone for the loss that must fall on education when college teachers pledge themselves to do serious work in other places than in their own libraries and lecture rooms. To be an explorer and a guide in a department of human knowledge is an arduous profession. It admits no half-hearted service." — Prof. G. H. Palmer in the *Atlantic Monthly* for March, 1892.

IV. Test the following paragraphs in point of coherence. Notice especially what conjunctions or conjunctive phrases bind the sentences together.

(*a*) "These different experiments show that visible energy can be converted into the other kinds; but can it be produced by them? It certainly can be by electricity, as is shown every day by the practical applications of electricity. They all depend on the electro-magnet; it consists of a piece of soft iron surrounded by many turns of insulated wire. The iron possesses great magnetizing power when a current of electricity is passed through the wire. Chemical action produces great physical force; many dangerous accidents are occurring all the time which are due to the explosion of chemical matter. Can heat also produce visible energy? When water is heated to the boiling point, bubbles are forced up and steam is given off, and, if properly condensed, becomes a great source of power.

The rising of the bubbles is visible energy due directly to the heat."

(*b*) "Ibsen's plays, as perhaps no other author's, bear a definite relation one to another; each play is either the foundation of a future one, or the legitimate development of a preceding. But his new play, 'The Master Builder,' while it has its well defined place among his works, occupies rather a unique position besides, for here Ibsen gives us his attitude toward his own creations, he interprets himself.

"As yet 'The Master Builder' is almost an unknown quantity on our side of the water. It has not been translated into English except as a detached scene or two has drifted into the magazines, and even the critics, for the most part, have left it distrustfully alone. But German and French translations already exist, and it has taken its place as one of the most talked of books of the European literary world.

"In 'The Master Builder,' as is usual with Ibsen's plays, there is not much action and not much plot, while the conversation is as artistically commonplace as ever. Ibsen has far too serious purposes in view to allow of the delicacy and wit of the Shakesperian dialogue; brief and incisive, with him every word tells, and none is superfluous.

"To tell the story of an Ibsen play is to give the form and not the soul. His characters are always symbols, his plot but the cloak of a new phase of thought. And this was never more true than it is of 'The Master Builder.' And so it is that I fear to begin."

(*c*) "About three centuries before this period, Alexander the Great had made his complete conquest of the world, making Macedonia the world power of the day, but he did not live long enough to carry out his intention of establishing an Empire. Charlemagne, centuries later, was absolute monarch of all to be surveyed, but, as in the case of Alexander, all tendencies toward permanent centralization

of power were ended at his death. There have been, though, many strong, enduring empires in the history of the world, but the Roman Empire is unique in that it maintained itself for so long not only the supreme, but the sole power in the known world, no other being acknowledged from the Atlantic to the Euphrates, from the British Isles to the African desert."

V. Notice how in the following groups of sentences the coherence is determined not by conjunctives, but by the arrangement of phrases and clauses in such a way that the reader's thought passes naturally from one sentence to another:

(*a*) "Yesterday, as I stood in the crowd about Winter and Washington Streets, my eyes fell on two persons coming towards me, a woman near middle age and a man enough older to be her father. *In feature* there was nothing remarkable about them; the man was shabbily, the woman plainly dressed."

(*b*) "Meantime, however, three things were working against the success of Van Buren. *The first* was the willingness of other men to supplant him in the candidacy. Calhoun was ambitious, and was confessedly a candidate for the nomination. *As such* he declined formally to make a public tour, and gave as a reason that it might be interpreted as a movement to further his own interests as a candidate."

(*c*) "The Abbé Casgrain is a veritable product of his race, his tongue, his religion, his locality. When *he* writes, he writes as a Frenchman, as a French Canadian, as a Catholic, and he writes in the French language. *In every one of these capacities* he deserves well of his race, his tongue, his religion, and his country. *To him* the Celts are the embodiment of everything good in the Turanian

stock, and of these no race equals the French, and of the French no branch approaches the Canadian, preserved from the contamination of the world in the remoteness to which it has been assigned by the special care of Providence. Perhaps, too, *of this chosen people*, none are quite equal to those along the lower St. Lawrence, or, more particularly, those dwelling upon the chilly side of Cape Diamond."

VI. Test in point of unity, emphasis, and coherence the paragraph-structure in (1) an essay in a current periodical and (2) several leading articles in any daily paper.

VII. Write, in half an hour, a single paragraph, such as might appear as a newspaper editorial, on some current topic of local or national interest.

CHAPTER XI.

THE WHOLE COMPOSITION: UNITY, EMPHASIS, AND COHERENCE.

WITH our three principles of composition — Unity, Emphasis, and Coherence — the student is already familiar, for he has applied them to the structure of the sentence and of the paragraph. We must now go one step farther and apply them to the whole composition, which may, of course, be an essay, a play, a sermon, or any piece of writing whatsoever that can be considered as a whole.

1. **Unity.** The principle of unity prescribes that the unit or element which is under consideration — in this case the whole composition — shall concern one, and only one, subject, and that there shall be in it no extraneous matter. Certain hints will perhaps help the student in applying this principle.

(*a*) Choose a subject about which you know something, or can find out something. Avoid such vague and unnatural subjects as "The Pleasures of Spring," "The Evils of War," "Unity is Strength," or "Virtue is its own Reward," in regard to which it is scarcely possible for a young man to have knowledge or to feel interest. Write within the limits of your own experience, write earnestly, and it will not be

hard to stick to the subject which you have proposed for yourself.

(*b*) Limit your subject rigidly. Choose a small, definite subject, and try to treat it thoroughly. With a large or ill-determined subject the temptations to stray aside are much greater. As the topic for a short essay, for instance, "Abraham Lincoln" is better than "American Statesmen." Better than the former would be "Lincoln as President"; and even further restriction might be advantageous.

(*c*) Be sure that your title suggests your subject. If, for instance, your essay is an account of the way in which a humming-bird fed her young and taught them to fly, your title should not be "A Widow and Twins,"[1] but something which will indicate to the reader what the subject-matter really concerns. Plain, specific titles, for instance, are "On the Study of Geography," "Rowing at Oxford," "What the Southern Negro is Doing for Himself," "Classical Literature in Translation."

(*d*) Be sure, too, that your title is not a mere catchpenny, sensational heading, such as are common in popular newspapers.

(*e*) The subject once definitely determined, and a plain, appropriate title chosen, you should constantly ask yourself, with regard to every sentence and every paragraph, whether it has a necessary place in connection with that subject and under that title.

[1] A title which appears in the table of contents of a recent periodical.

2. Emphasis. In the whole composition emphasis prescribes that important ideas should occupy prominent places. With this result in view the pupil should bear in mind the following hints:

(*a*) Treat at length what is important or significant. Pass rapidly over or omit entirely what is relatively unimportant or insignificant. Many a theme, for instance, which purports to give an account of a day's fishing is spoiled because the writer expends four-fifths of his time and space in relating how he got up and off in the morning, and leaves only a remnant of them for the more important part of his narrative. Many a theme on the life of Napoleon, or some other historical character, has proved worthless because the writer has wasted his strength on the insignificant details of his subject's childhood instead of economizing rigorously on time and space in order to state adequately the important facts of his manhood and great career.

(*b*) Let your beginning indicate clearly what your subject is and how you mean to treat it. The two following examples will show plainly how explicit such indications may be:

"I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living. I shall recount the errors which, in a few months, alienated a loyal gentry and priesthood from the House of Stuart. I shall trace the course of that revolution which terminated the long struggle between our sovereigns and their parliaments, and bound up together the rights of the people and the title of

the reigning dynasty. I shall relate how the new settlement was, during many troubled years, successfully defended against foreign and domestic enemies; how, under that settlement, the authority of law and the security of property were found to be compatible with a liberty of discussion and of individual action never before known; how, from the auspicious union of order and freedom, sprang a prosperity of which the annals of human affairs had furnished no example; how our country, from a state of ignominious vassalage, rapidly rose to the place of umpire among European powers; how her opulence and her martial glory grew together; how, by wise and resolute good faith, was gradually established a public credit fruitful of marvels which to the statesmen of any former age would have seemed incredible; how a gigantic commerce gave birth to a maritime power, compared with which every other maritime power, ancient or modern, sinks into insignificance; how Scotland, after ages of enmity, was at length united to England, not merely by legal bonds, but by indissoluble ties of interest and affection; how, in America, the British colonies rapidly became far mightier and wealthier than the realms which Cortez and Pizarro had added to the dominions of Charles the Fifth; how, in Asia, British adventurers founded an empire not less splendid and more durable than that of Alexander." — Macaulay: "History of England," opening sentences.

"For twenty-six years the Negro has had his freedom, and now the question is, What use has he made of it? I have just returned from an extended trip through the South, arranged and made solely for the purpose of getting an answer to the question, What is the colored man doing for himself? I have travelled through Virginia, the Carolinas, Georgia, Alabama, Mississippi, Louisiana, returning through Tennessee, the District of Columbia, and Maryland. In the course of this journey, covering thirty-five

hundred miles, I have visited schools, colleges, and industrial institutions in most of the large centres of the South, from Baltimore to New Orleans. I have gone through the Black Belt, inspected the agricultural districts, visited farms and cabins, and have seen every phase of Negro life, from the destitution of the one-room cabin to the homes of the comfortable and prosperous, and every degree of social standing, from the convicts in the chain-gang in the New Orleans Parish Prison and the Birmingham mines, to ministers, lawyers, doctors, and bankers on the top round of the social ladder. As a result of this observation and experience, I have some clearly-defined impressions and some interesting evidence as to what the Negro is doing for himself." — Samuel J. Barrows: "What the Southern Negro is Doing for Himself," opening sentences.[1]

(*c*) Look no less carefully to the end than to the beginning. Be sure that the reader leaves your work with a clear idea of what your main points are.

"To sum up, then, the facts which show what the Negro is doing for himself, it is clear that the new generation of Afric-Americans is animated by a progressive spirit. They are raising and following their own leaders. They are rapidly copying the organic, industrial, and administrative features of white society. They have discovered that industrial redemption is not to be found in legislative and political measures. In spite of oppressive usury and extortion, the colored man is buying farms, accumulating property, establishing himself in trade, learning the mechanic arts, devising inventions, and entering the professions. Education he sees to be the pathway to prosperity, and is making immense sacrifices to secure it. He is

[1] "Atlantic Monthly," June, 1891.

passing into the higher states of social evolution. In religion, the 'old-timer' is giving way to the educated preacher. Religion is becoming more ethical. The colored people are doing much to take care of their own unfortunate classes. The co-operative spirit is slowly spreading through trades-unions, building associations, and benevolent guilds. In no way is the colored man doing more for himself than by silently and steadily developing a sense of self-respect, new capacity for self-support, and a pride in his race, which, more than anything else, secure for him the respect and fraternal feeling of his white neighbors." — "What the Southern Negro is Doing for Himself," closing sentences.

3. Coherence. Coherence of the whole composition is strictly analogous to coherence of the sentence and of the paragraph. Bind your words together logically into sentences, bind your sentences together logically into paragraphs, bind your paragraphs together logically into the whole composition. The only quality indispensable in serious writing is *order*. As the chief aim of all composition is usually to tell the reader something which he presumably did not know before, it is obvious that to impart to him this new information you will do well to begin where you and the reader have some knowledge in common, and then lead him by consecutive logical stages to that which he is to understand. For that purpose it is absolutely necessary that your work be carefully planned. You can no more write successfully without a definite conception of what the structure of your composition is to be than an architect

can build without having in mind a well-defined and well-organized structure.[1]

EXERCISE XI.

1. Criticise the subject-matter and the title of the following theme:

"'TIS BETTER TO GIVE THAN TO RECEIVE."

"A little brook once started on its way, a tiny little thread of silver, so small that a man's hand could change its course or stop it altogether. Near it lay a large pond whose glassy waters shone in the sunlight. As the brook hastened on, the pond called out in a lazy, indolent voice, as its waves lapped the shore: 'Here, you brook, let me give you a little advice. Don't rush on so fast. You are wasting all your waters, and when the scorching heat comes on, and the crops are all blasted, and wells are dried, and even I feel extremely uncomfortable you will entirely disappear. Do as I do. Stay where you are, and take all that the rains and fogs give you, and then when a time of drought comes you will not be drained dry.'

"Then the little stream answered, with a gurgle of unselfish delight: 'But until the drought comes I shall flow on, and as far as I can I will cool the parched earth, and give to the thirsty to drink; and then when the withering heat comes I shall not have lived in vain.' And the brook went on, leaving the pond to its own sluggish ease.

[1] It is obviously impossible to give, in short space, examples under this head. For illustration, the student should examine carefully, under the direction of the instructor, (1) some well-ordered, serious article from a current review, (2) the table of contents and general structure of a carefully planned larger work, — Mr. Bryce's "The American Commonwealth," for instance.

"At last August came, full of days of burning heat. The pond lay dull and motionless. Not a breath of wind stirred the sluggish waters. Slime and mud covered the foul bed. Flying birds and thirsty animals shunned it, and men changed their homes to avoid the plague-stricken waters. From its deadly surface malaria and pestilence spread, carrying with them pain and death for miles and miles around.

"But all this time the little brook was speeding on its way, through farms and gardens, cities and villages, carrying with it music, and beauty, and blessing wherever it went. Oak trees stretched their long roots down to its edge, and interlaced their branches across its surface. Birds wove their nests in the boughs, and sang their happy songs to the accompaniment of the brook's tuneful ripple. During the long summer days panting cattle tossed their heads up toward heaven in thankfulness for the little brook; farmers came from the hot hay-field to drink of the refreshing water; and little children bathed their hot feet in the cool stream. Sick people in their rooms, tossing in the heat of fever, heard the cool ripple of the brook, and were rested. The brook laughed to itself as it saw all things grow happy at its coming, and danced on and on, growing broader and deeper all the while, till at last it reached the broad ocean. Then the sun in loving recognition bent down and gathered up the waters, and the winds bore them back to the streamlet's source; and as the brook received back its own it murmured softly to the pond near by, 'Tis better to give than to receive.'"

2. What fault do you find with the following subjects for short themes:

Heat. Light. Sound. Mineral Deposits. Photography. The Future of Our Republic. Educa-

tion. Youth's Best Lesson. The Circle. Proverbs of the World. The Indians. History. Comparisons. Literature.

Suggest in each case modifications that would make the subject a suitable one.

3. Examine the titles and head-lines in several current newspapers and reviews in order to see whether they suggest and represent the subjects of the articles adequately and without vulgarity.

4. What fault do you find in the following theme? How could it be corrected?

"FORTES FORTUNA ADJUVAT."

"Of all the uncertain and capricious powers which rule our earthly destiny, Fortune is the chief. Who has not heard of the poor being raised up, and the rich being laid low? Alexander the Great said he envied Diogenes in his tub, because Diogenes could have nothing less. We need not go far for an instance of fortune. Who was so great as Nicholas, the Czar of all the Russians, a year ago, and now he is fallen, fallen from his high estate, without a friend to grace his obsequies. The Turks are the finest specimens of the human race, yet they too have experienced the vicissitudes of fortune. Horace says that we should wrap ourselves in our virtue when fortune changes. Napoleon, too, shows us how little we can rely on fortune; but his faults, great as they were, are being redeemed by his nephew, Louis Napoleon, who has shown himself very different from what we expected, though he has never explained how he came to swear to the Constitution, and then mounted the imperial throne.

"From all this it appears that we should rely on fortune

only while it remains,—recollecting the words of the thesis, Fortes fortuna adjuvat; and that, above all, we should ever cultivate those virtues which will never fail us, and which are a sure basis of respectability, and will profit us here and hereafter."[1]

[1] A burlesque by Cardinal Newman in his "Idea of a University."

CHAPTER XII.

QUALITIES OF STYLE: CLEARNESS.

We have seen what the elements of style are, and how by making various uses of them we can affect a reader in various ways. We must now go a step further, and ask ourselves what, in general, are the ways in which we most desire to affect a reader, or, in other words, what the qualities are which a good style should have.

First of all, evidently, it is indispensable that the reader should understand what the writer means; second, the writer must hold the reader's attention, and in one way or another interest and move him; third, the reader must find himself pleased or satisfied, so far as his taste is concerned, with what he reads. A style, then, should have, first, Clearness — the intellectual quality of being comprehensible; second, Force — the emotional quality of interesting or moving; third, Elegance — the æsthetic quality of pleasing or satisfying the taste. On these same qualities, perhaps with another nomenclature, most good writers and good readers would probably agree. Our duty is to discover how we can best secure them.

Obviously, the first thing necessary to make others understand what you mean is to understand yourself

what you mean. Until you have first mastered your own thoughts there is little chance that you can express them clearly. Distrust, therefore, your knowledge of any matter, simple or complex in nature, unless you are able to give to yourself or to others a plain and straightforward account of it. Cultivate at all hazards the habit of looking for the gist, or what we roughly call "the long and short," of a matter, and practise yourself in all your work in expressing simply and naturally the substance of the information you have acquired.

We must be careful, however, to distinguish clearness from precision or technical accuracy. A dressmaker's description of a new gown would perhaps puzzle a man as much as his account of a base-ball game or a yacht race would bewilder a woman. An engineer's technical description of a machine might be perfectly clear to one man and absolutely obscure to another, though both were equally intelligent and equally well educated. Obviously, clearness is a relative matter, depending upon the audience or the reader whom the speaker or the writer addresses. To write clearly, then, you must never lose sight of those for whom you are writing. By means of the technical terms of a certain science or art a professional man has a perfect right to state what he pleases in such precise terms that his fellow-craftsmen and peers will be in no doubt concerning the finest detail in his subject-matter. He must, on the other hand, be always ready to communicate with men expert in

other arts or sciences but unskilled in his. In either case the manner of procedure is different: in the one, precise and technical; in the other, more general, largely untechnical. Both methods you should cultivate; but a great deal of your success in writing depends on your never confounding or confusing them.

If being clear merely means that we succeed in making the person or persons for whom we write understand what we mean, and if, as is also evident, we address in almost all our writing a certain fiction called the average man, we have yet to see what devices we can, in general, use in a task which, though often difficult, may well arouse one's greatest interest and ambition. Among many devices three suggest themselves. (1) Decide just what you can expect your reader to know already of the matter under treatment, and make it a rule to go as steadily as possible from what is known toward that which is unknown. (2) As you proceed in your task of informing the reader, take care that by summaries, by diagrams, maps, or plans, or by illustrations, anecdotes, or figures of speech, you take the reader along with you, so to speak, in each successive step. (3) Avoid, on the one hand, unexplained technical terms of whatever sort, and, on the other, expressions so vague as to be almost meaningless.

The faults opposite to clearness into which we naturally fall are technically known as ambiguity, vagueness, and obscurity. An ambiguous word is used in one of two senses, — which it is difficult to

"What is a State, and what constitutes its excellence as such? A State is an aggregation of free human beings, bound together by common ties, some of which may be called natural ties, some artificial. The chief natural ties are community of race, of language, of religion, of sentiment or historical association, and lastly of land, *i.e.* of the territory which the State occupies. The most important artificial ties are law, custom, executive government; these are common bonds which the people have gradually developed for themselves, and are not, in the same degree as the natural ties, original factors in their cohesion. There are also other ties which do not fall exactly under either of these divisions, such as the common interests of commerce and of self-defence.

"Now it is obvious that a State, in order to deserve the name, need not be held together by all these ties at once. Very few, if any, States have realised them all. But every State must have what we call the artificial ties, in some tolerably obvious form; that is, every State must have at least some laws which bind the whole community and a common government to enforce obedience to those laws. Without these the word State cannot be applied to it, but only some such vague expression as 'nation,' or 'race,' or 'people,' words which in our language do not usually connote governmental cohesion. We speak, for example, of the Celtic race, of the Irish, or even of the Welsh nation, of the people of the Jews; and we never use the word 'State' of these, because they have no constitution or secular government of their own." — Fowler: "The City-State of the Greeks and Romans."

6. Is the following passage clear or only precise? If it is precise without being clear, what changes would you suggest in order to make it clear?

"In my time it sometimes took all hands — a ship's company of thirty souls — to close reef the fore and main topsails one after the other. I have seen the whole watch 'tailing on' to the reef tackles, and scarcely able to make 'two blocks' of them. I have seen the topsail with the yard on the cap blowing up bladder-shaped, hard as cast iron, with men on the cloths dancing and stamping to bring the reef-band down to the grip of the fellows on the yard, with a seaman at the weather earing shrieking to the captain on the poop to luff and shake it out of her, the captain meanwhile, with a sullen nod, 'holding on all,' fearing not only the weight of a green sea aboard, but the loss of half the men off the yard should he put the helm down by a spoke or two. As with the studding-sail so with the single topsail; the age of reefing in the full old sense of that word is over; and let those who contemplate the ocean as a career be thankful that it is so." — W. Clark Russell: "The Life of the Merchant Sailor."

7. In the paragraphs quoted on pp. 158–165 notice how skill in paragraph-structure aids in securing Clearness.

8. In the following passage notice the pains which a good lecturer takes to put himself entirely at the point of view of his audience before entering upon the main part of his discourse.

"It is my duty to-night to speak about the study of Biology, and while it may be that there are many of my audience who are quite familiar with that study, yet as a lecturer of some standing, it would, I know by experience, be very bad policy on my part to suppose such to be extensively the case. On the contrary, I must imagine that there are many of you who would like to know what Biology

is; that there are others who have that amount of information but would nevertheless gladly hear why it should be worth their while to study Biology; and yet others, again, to whom these points are perfectly clear, but who desire to learn how they had best study it, and, finally, when they had best study it.

"I shall, therefore, address myself to the endeavor to give you some answer to these four questions — what Biology is; why it should be studied; how it should be studied; and when it should be studied." — Huxley: "On the Study of Biology."

9. In the following passages what part does illustration play in securing Clearness?

(*a*) "The shadow of a circle cast on a flat surface by a luminous point may have three different shapes. These are three curves of great historic interest, and of the utmost importance in geometry and its applications. The lines we have so far treated, viz., the straight line and the circle, are special cases of these curves; and we may naturally at this point investigate a few of the properties of the more general forms.

"If a circular disc be held in any position so that it is altogether below the flame of a candle, and its shadow be allowed to fall on the table, this shadow will be of an oval form, except in two extreme cases, in one of which it also is a circle, and in the other a straight line. The former of these cases happens when the disc is held parallel to the table, and the latter when the disc is held edgewise to the candle, or, in other words, is so placed that the plane in which it lies passes through the luminous point. The oval form which, with these two exceptions, the shadow presents is called an ellipse. The paths pursued by the planets

round the sun are of this form." — Clifford: "The Common Sense of the Exact Sciences."

(*b*) "This substance, then, this eternal, is Spinoza's God. In describing it I have used terms, comparisons, and illustrations largely my own. I hope that I have been true to the spirit of Spinoza's thought. Remember, then, of the substance that it is absolutely infinite and self-determined; that it exists completely and once for all; that all the events of the world follow from it as the nature of the diameter follows from the nature of the circle, and that as for yourself, it enfolds, overpowers, determines, produces both you and your destiny, as the storm embraces the raindrop, and as the nature of a number determines the value of its factors. Yet now you will ask one question more. This substance, so awful in its fatal perfection, is it, you will say, something living and intelligent that I can revere, or is it something dead, a mere blind force? Spinoza answers this question in a very original way. The substance, he says, must have infinitely numerous ways of expressing itself, each complete, rounded, self-determined. It is like an infinite sacred scripture, translated into endlessly numerous tongues, but complete in each tongue. Of these self-expressions of the substance, we mortals know only two. One is the material world, — Spinoza calls it body or bodily substance. The other is the inner world of thought, — Spinoza calls it thinking substance or mind. . . . Well, this thought is just as real an expression of the divine nature as is matter. There is just as much necessity, connection, completeness, mutual interdependence, rationality, eternity, in mind as in body. Of God's thought your thought is a part, just as your body is a part of the embodied substance. This thinking nature produces your ideas, as his corporeal nature produces your nerves."—Royce: "The Spirit of Modern Philosophy."

10. The following passage is a good example of that lucidity of style which is generally understood to be characteristic of the best French writing. Show by analysis how this lucidity is obtained.

"Voilà le second pas. Il en reste un troisième à faire. Cette famille d'artistes elle-même est comprise dans un ensemble plus vaste qui est le monde qui l'entoure, et dont le goût est conforme au sien. Car l'état des mœurs et de l'esprit est le même pour le public et pour les artistes; ils ne sont pas des hommes isolés. C'est leur voix seule que nous entendons en ce moment à travers la distance des siècles; mais, au-dessous de cette voix éclatante qui vient en vibrant jusqu'à nous, nous démêlons un murmure et comme un vaste bourdonnement sourd, la grande voix infinie et multiple du peuple qui chantait à l'unisson autour d'eux. Ils n'ont été grands que par cette harmonie. Et il faut bien qu'il en soit ainsi: Phidias, Ictinus, les hommes qui ont fait le Parthénon et le Jupiter olympien, étaient, comme les autres Athéniens, des citoyens libres et des païens, élevés dans la palestre, ayant lutté, s'étant exercés nus, habitués à délibérer et à voter sur la place publique, ayant les mêmes habitudes, les mêmes intérêts, les mêmes idées, les mêmes croyances, hommes de la même race, de la même éducation, de la même langue, en sorte que, par toutes les parties importantes de leur vie, ils se trouvaient semblables à leur spectateurs. . . . Nous arrivons donc à poser cette règle que, pour comprendre une œuvre d'art, un artiste, un groupe d'artistes, il faut se représenter avec exactitude l'état général de l'esprit et des mœurs du temps auquel ils appartenaient. Là se trouve l'explication dernière; là réside la cause primitive qui détermine le reste. Cette vérité, messieurs, est confirmée par l'expérience; en effet, si l'on parcourt les principales époques de l'histoire de l'art, on

trouve que les arts apparaissent, puis disparaissent en même temps que certains états de l'esprit et des mœurs auxquels ils sont attachés." — Taine: "Philosophie de l'Art."

11. Is Browning obscure? Examine "Child Roland to the Dark Tower Came" and "The Grammarian's Funeral," and compare your ideas as to the clearness of Browning's style with the opinion, frequently expressed, that what Browning writes is hard to read only when the reader is unused to, or adverse to, a sustained mental effort.

12. Examine, and discuss with the instructor, a number of ambiguous, obscure, or vague passages from themes written by the class during the week.[1]

[1] Passages of this sort serve their purpose best when taken from work fresh in the memory and interest of the class. The instructor will do well, however, to make use of some reduplicating process, in order that each student may have a copy at hand.

CHAPTER XIII.

QUALITIES OF STYLE: FORCE.

If Clearness, the intellectual quality of style, presupposes above all, on the part of the writer, clear and sound thinking, Force, the emotional quality, demands sympathy and earnestness. To move the reader to laughter or tears, to affect his acts or his conduct, to inspire or repress any of his emotions, or constantly to hold his attention, is an art too delicate for us to analyze or describe here.[1] What we can be certain of, however, is that in the writing each one of us is inevitably called upon to do day by day our work will be strongest when (1) we are most in sympathy with those whom we are addressing, and (2) when we have the most hearty interest in what we write. If we would not have our words fall without effect we must take pains to carry the reader with us emotionally as well as intellectually.[2] To accomplish this, interest and sympathy are the main qualities necessary. What interests you deeply will surely not be without a similar effect on others; when you can put yourself into sympathy with your

[1] See the admirable chapter on Force in Professor Wendell's "English Composition."

[2] See above, Chapter XII.

reader, it will not often be difficult to bring him into sympathy with you. To attain a forcible style, however, you must not forget that there is still another requisite, — constant practice. Mere strength of thought or of feeling does not make a strong writer any more than mere brute strength without the ready suppleness that comes from thorough training makes a successful athlete. If you are wise you will never let a day of your life pass without writing something, long or short, and writing it as well as you can. Practice tells; and a letter, a leaf in a note-book or a diary, even a telegram, may be so well composed that it sensibly or insensibly leads you a step further in one of the most important of your duties, — that of so mastering the art of thinking out your ideas into language that good methods of expression become habitual.

We must now glance at two mechanical devices for securing Force. The first, that of Emphasis or Climax, is already familiar to us, and we need not spend further time on it than to remark the obviousness of the fact that arranging the parts of a composition in the order of successive strength and importance adds greatly to the force of what one writes. The second device is the use of figures of speech, or, more particularly, the simile and the metaphor. A metaphor, as you no doubt know, is calling one thing by the name of another for the sake of leaving on the reader's mind a more vivid or picturesque impression; as when you call a young girl a "bud," or

a social hero a "lion," or speak of the "head" of a party, or the "arm" of the law, or the "bulls and bears" of the stock-market. A simile, on the other hand, describes a thing by saying that it is like something else; *e.g.* "She was as pretty as a pink," "He was as brown as a berry." To both the metaphor and the simile, you will see, slang and poetry owe a great part of their strength. In prose, too, they can be used with much effect. Take care, however, that the figures you use are really appropriate to the matter in hand, and that they are not absurd or incongruous, or far-fetched and unfamiliar.

EXERCISE XIII.

1. Distinguish Force from Clearness. How far is Force dependent upon Clearness? Can you think of a poet or a writer of prose whose style has either one of these qualities without the other?

2. What devices of which we have spoken under the Elements of Style are most conducive to Force? What Principle of Composition will help you most in securing the same quality?

3. What influence upon the force of what you write has the number of words you use?

4. Examine, under the direction of the instructor, several familiar standard works of various sorts, to see where and how the interest of the reader is held and what are the emotions affected.

5. Note the metaphors and the similes in the following passages:

(*a*) "The German princes, anxious to narrow the prerogative of their head, were the natural allies of his enemy, whose spiritual thunders, more terrible than their own lances, could enable them to depose an aspiring monarch."

(*b*) "But the precedent remained, the weapon was only hid behind the pontifical robe to be flashed out with effect when the moment should come."

(*c*) "Asceticism of this sort is like the insurance which a man pays on his house and goods. The tax does him no good at the time, and possibly may never give him a return. But if the fire *does* come, his having paid it will be his salvation from ruin. So with the man who has daily inured himself to habits of concentrated attention, energetic volition, and self-denial in unnecessary things. He will stand like a tower when everything rocks around him, and when his softer fellow-mortals are winnowed like chaff in the blast."[1]

(*d*) "Habit is thus the enormous fly-wheel of society, its most precious conservative agent. It alone is what keeps us all within the bounds of ordinance, and saves the children of fortune from the envious uprisings of the poor. It alone prevents the hardest and most repulsive walks of life from being deserted by those brought up to tread therein. It keeps the fisherman and the deck-hand at sea through the winter; it holds the miner in his darkness, and nails the countryman to his log-cabin and his lonely farm through all the months of snow; it protects us from invasion by the natives of the desert and the frozen zone. It dooms us all to fight out the battle of life upon the lines of our nurture or our early choice, and to make the best of a pursuit that disagrees, because there is no other for which we are fitted, and it is too late to begin again. It keeps different social strata from mixing. Already at the age of twenty-five you see the

[1] This extract and the following are from Professor William James's "The Principles of Psychology," Vol. I., Chapter 4.

professional mannerism settling down on the young commercial traveller, on the young doctor, on the young minister, on the young counsellor-at-law. You see the little lines of cleavage running through the character, the tricks of thought, the prejudices, the ways of the 'shop,' in a word, from which the man can by and by no more escape than his coat-sleeve can suddenly fall into a new set of folds. On the whole, it is best he should not escape. It is well for the world that in most of us, by the age of thirty, the character has set like plaster, and will never soften again."

6. Correct whatever is incongruous or inappropriate in the following figures of speech:

(*a*) "Italy is a narrow tongue of land the backbone of which is formed by the Apennines."

(*b*) "He unravelled all these obscurities and with his penetrating illustrations threw light on all these unparalleled complications."

(*c*) "He flung aside the mask and showed the cloven foot."

(*d*) "The heroic Spanish gunners had no defence but bags of cotton joined to their own unconquerable courage."

(*e*) "Lord Rosebery said that the key-note of the policy of the government would be wrapped in that obscurity which the government has endeavored to keep up."

(*f*) "If the Roman toga has been bedraggled in the filth and the mire of the centuries, surely the cloak of senatorial courtesy has been used to hide the infamy and the corruption which has dishonored and disgraced a body which was once the proudest in the land. The cloak of senatorial courtesy has become a stench in the nostrils and a byword in the mouths of all honest citizens of the land. It makes a cloak behind which ignorant and arrogant wealth can purchase its way to power and then hide its cowardly head

behind the shameless protection of senatorial silence. It means a cloak which shall cover up from the public gaze of an outraged people the infamies which demand investigation, and which merit the punishment of broken laws and violated statutes. It means a cloak behind which petty party bickerings may barter away a party's principles and play the demagogue in the face of the people. It means a cloak behind which pretended fairness hides its dishonest head while in secret it is trading and trafficking in the rights and liberties of the people. It means a cloak under which not only the timid, but the cowardly politician can cover up his tracks and be either foul or fair as the necessity demands. The hour for senatorial courtesy has passed. The team of senatorial progress must give way to the motor of a more enlightened and progressive and determined age. Let the old and threadbare cloak of senatorial courtesy be hung up with the sickle and the flail of a bygone day."

7. Analyze a dozen current slang expressions, noting whether they are similes or metaphors. Under what circumstances are the figures of speech involved appropriate?

8. Note the figures of speech in one of your favorite poems, and determine what effect each has on the reader.

9. Analyze the metaphors and similes in the following passages, with the purpose of discovering to what they owe their strength or their weakness. Would each be naturally chosen as a figure by a writer of to-day? Why? If not, what modifications would be necessary to make the figure appropriate and significant at the present time?

(*a*) "Sic ait, et dicto citius tumida aequora placat,
Collectasque fugat nubes solemque reducit.
Cymothoë simul et Triton annixus acuto
Detrudunt naves scopulo; levat ipse tridenti,
Et vastas aperit Syrtes, et temperat aequor,
Atque rotis summas levibus perlabitur undas.
Ac veluti magno in populo quum saepe coorta est
Seditio, saevitque animis ignobile vulgus,
Iamque faces et saxa volant — furor arma ministrat — ;
Tum, pietate gravem ac meritis si forte virum quem
Conspexere, silent arrectisque auribus adstant;
Ille regit dictis animos, et pectora mulcet:
Sic cunctus pelagi cecidit fragor, aequora postquam
Prospiciens genitor coeloque invectus aperto,
Flectit equos, curruque volans dat lora secundo."
—Virgil: "Æneid," Book I., lines 142–156.

(*b*) "Instant ardentes Tyrii, pars ducere muros
Molirique arcem et manibus subvolvere saxa,
Pars optare locum tecto et concludere sulco;
Iura magistratusque legunt sanctumque senatum;
Hic portus alii effodiunt; hic alta theatri
Fundamenta locant alii, immanesque columnas
Rupibus excidunt, scenis decora alta futuris.
Qualis apes aestate nova per florea rura
Exercet sub sole labor, quum gentis adultos
Educunt fetus, aut quum liquentia mella
Stipant et dulci distendunt nectare cellas,
Aut onera accipiunt venientum, aut agmine facto
Ignavum fucos pecus a praesepibus arcent;
Fervet opus, redolentque thymo fragrantia mella.
—"Æneid," Book I., lines 423–436.

(*c*) "Even as doves, called by longing, with open, steady wings fly to their sweet nest, borne through the air

by will, so these issued forth from the swarm where Dido is, coming towards us through the air malign." — Dante: "The Divine Comedy," *Inferno*, V., 82–86.

(*d*) "Already we were so far from the wood that I could not have seen where it was, even though I had turned about, when we met a troop of spirits that came beside the dike. And each of them peered at us, as of an evening we are wont to eye each other beneath the new moon, and they knit their brows at us, as an old tailor does at the eye of a needle." — "The Divine Comedy," *Inferno*, XV., 13–21.

(*e*) "So farewell to the little good you bear me.
Farewell! a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hopes; to-morrow blossoms,
And bears his blushing honors thick upon him;
The third day comes a frost, a killing frost,
And, when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,
And then he falls, as I do. I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth: my high-blown pride
At length broke under me and now has left me,
Weary and old with service, to the mercy
Of a rude stream, that must for ever hide me."
— "Henry the Eighth," Act III.

10. Examine the derivation and early uses of many of the words in the passage from Newman quoted on page 44, noticing in what cases they were originally metaphors or used in a distinctly figurative sense.

11. Analyze one of Wendell Phillips's best speeches

in such a way as to indicate what effect he wished to make upon his audience and the way in which he produced it.

12. Contrast with the *denotative* power of words that secures clearness the *connotative* power by which they arouse associations beyond their simple meaning, and thus become instruments of force. Illustrate connotation by extracts from one of your favorite poems.

13. Compare the use of general and definite or abstract and concrete words in the passages quoted from Milton (p. 113 (*a*)) and Burton (p. 137), and that in the selection from Huxley given below. Note especially the comparative loss and gain in point of force and of clearness.

"In every part, at every moment, the state of the cosmos is the expression of a transitory adjustment of contending forces; a scene of strife, in which all the combatants fall in turn. What is true of each part, is true of the whole. Natural knowledge tends more and more to the conclusion that 'all the choir of heaven and furniture of the earth' are the transitory forms of parcels of cosmic substance wending along the road of evolution, from nebulous potentiality, through endless growths of sun and planet and satellite; through all varieties of matter; through infinite diversities of life and thought; possibly through modes of being of which we neither have a conception, nor are competent to form any, back to the undefinable latency from which they arose. Thus the most obvious attribute of the cosmos is its impermanence. It assumes the aspect not so much of a permanent entity as of a changeful process, in which nought

endures save the flow of energy and the rational order which pervades it." — Huxley: "Evolution and Ethics."

14. Select from among the longer passages by standard authors, reprinted in the foregoing pages, those that seem to you most forcible, and analyze the means by which the authors have succeeded in thus impressing you. Consider also the following passages:

(*a*) "Nay, apart from spiritualities; and considering him [Shakspeare] merely as a real, marketable, tangibly-useful possession. England, before long, this Island of ours, will hold but a small fraction of the English; in America, in New Holland, east and west to the very Antipodes, there will be a Saxondom covering great spaces of the Globe. And now, what is it that can keep all these together virtually one Nation, so that they do not fall-out and fight, but live at peace, in brotherly intercourse, helping one another? This is justly regarded as the greatest practical problem, the thing all manner of sovereignties and governments are here to accomplish: what is it that will accomplish this? Acts of parliament, administrative prime-ministers cannot. America is parted from us, so far as Parliament could part it. Call it not fantastic, for there is much reality in it: Here is an English King, whom no time or chance, Parliament or combination of Parliaments, can dethrone! This King Shakspeare, does not he shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strangest of rallying-signs; *in*destructible; really more valuable in that point of view than any other means or appliance whatsoever? We can fancy him as radiant aloft over all the Nations of Englishmen, a thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another:

'Yes, this Shakspeare is ours, we produced him; we speak and think by him; we are of one blood and kind with him.' The most common-sense politician, too, if he pleases, may think of that.

"Yes, truly, it is a great thing for a Nation that it get an articulate voice; that it produce a man who will speak forth melodiously what the heart of it means! Italy, for example, poor Italy lies dismembered, scattered asunder, — not appearing in any protocol or treaty as a unity at all; yet the noble Italy is actually *one:* Italy produced its Dante; Italy can speak! The Czar of all the Russias, he is strong, with so many bayonets, Cossacks, and cannons; and does a great feat in keeping such a tract of Earth politically together; but he cannot yet speak. Something great in him, but it is a dumb greatness. He has had no voice of genius, to be heard of all men and times. He must learn to speak. He is a great dumb monster hitherto. His cannons and Cossacks will all have rusted into nonentity, while that Dante's voice is still audible. The nation that has a Dante is bound together as no dumb Russia can be." — Carlyle: "The Hero as Poet."

(*b*) "My mariners,
Souls that have toil'd, and wrought, and thought with me —
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads — you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world,

Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Tho' much is taken, much abides; and tho'
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield."

— Tennyson: "Ulysses."

(*c*)

"And I paused, held my breath in such silence, and listened apart;
And the tent shook, for mighty Saul shuddered: and sparkles 'gan dart
From the jewels that woke in his turban, at once with a start
All its lordly male-sapphires, and rubies courageous at heart.
So the head: but the body still moved not, still hung there erect,
And I bent once again to my playing, pursued it unchecked,
As I sang, —

"'Oh, our manhood's prime vigour! No spirit feels waste,
Not a muscle is stopped in its playing, no sinew unbraced.
Oh, the wild joys of living! the leaping from rock up to rock,
The strong rending of boughs from the fir-tree, the cool silver shock
Of the plunge in a pool's living water, the hunt of the bear,
And the sultriness showing the lion is couched in his lair.

And the meal, the rich dates yellowed over with gold dust
divine,
And the locust-flesh steeped in the pitcher, the full draught
of wine,
And the sleep in the dried river-channel where bulrushes tell
That the water was wont to go warbling so softly and well.
How good is man's life, the mere living! how fit to employ
All the heart and the soul and the senses forever in joy.'"

— Browning: "Saul."

CHAPTER XIV.

QUALITIES OF STYLE: ELEGANCE.

WITH a little care we shall distinguish the æsthetic quality of style, Elegance, from Clearness, the intellectual, and Force, the emotional quality of style. A book may be clear and yet dull; it may, under some circumstances, be strong or interesting and yet not altogether clear; and it may be clear and interesting, and still unpleasant or unsatisfactory to the taste. Work that is thoroughly pleasing, thoroughly satisfactory to the taste, we shall call *elegant;* not of course in the vulgar and local sense of the word, but in its truer meaning, indicating something which is so select or so finely adapted to its uses that it completely satisfies the taste. Such a quality must obviously be determined rather by the particular circumstances of a given piece of composition than by any generalization. The following hints, however, may help us in many cases:

1. **Manuscript.** Nothing is so sure to displease even the most benevolent reader as bad manuscript. What is worth doing at all is worth doing with care, and care includes at least a plain hand, good spelling, adequate punctuation, and neatness of general appearance. He who habitually forces another to

read slovenly manuscript is answerable for a grave discourtesy.

2. Elegance, however, prescribes something more than neat and careful manuscript; it prescribes a scrupulous care in regard to the details of style. This does not imply fussiness or any of that irritable over-precision which we naturally associate, perhaps falsely, with a purist. It does imply a constant effort to say what one has to say adequately, not so much with regard to form as with regard to what the form is but the shadow of — the substance. Awkwardness, crabbedness, or mawkishness of style, no less than sheer vulgarity, all alter the very stuff of the writer's thought, and hinder him in his task of communicating it. Here, as elsewhere, practice tells. Care begets ease; earnest attention to the sound of the words one writes and to their rhythm and balance produces at last a smoothly flowing style; accuracy of thought and feeling tend to the development of taste, and good taste is at the root of what we call elegance.

A word must be said here about the models a student should have before him. There is such a thing as aiming too high. De Quincey and Landor and Bacon and Addison and all the so-called classics are no doubt such great models of English style that a persistent and intelligent study of them will be of the greatest advantage alike to the young and the old writer. But it is a fact of experience to which teachers of English composition will testify that it is

by no means every young student who has imagination and literary skill enough to discover what is really admirable in the style of men who wrote and thought generations or centuries ago. For the bulk of a Freshman class it is, perhaps, to be questioned whether familiarity with the works and style of a good contemporary essayist — Mr. Leslie Stephen, Mr. John Fiske, or any of the score of good writers who contribute to the best American and English periodicals — is not more advantageous than the usual disheartening study of the great masters. Such men may not be great stylists, but they are in the main safe models for any boy or young man. The virtues that make their writing praiseworthy he can scarcely help understanding and appreciating, and these virtues, like those of the good citizen, are not inimitable or inaccessible, but within the reach of whoever thinks and feels clearly, broadly, and finely.

EXERCISE XIV.

1. Review Chapters I. to X. in order to ascertain what uses of the Elements of Style are most conducive to Elegance. What faults there discussed are most unfavorable to Elegance?

2. Criticise several of your classmates' themes in point of Elegance, and frame, if possible, general principles that will guide you in avoiding faults of the kind that you discover.

3. Criticise the following letter in point of Elegance:

DEAR SIRS: Once again as Father Time hobbles up to the finishing post at the end of another short year, and turns the sand glass in his weary and wrinkled hand, and gives the scythe a twist over to the other shoulder, we turn reflectively to the days that he has mown off the field of eternity since last we addressed you, and our musings and ponderings are of a very pleasant nature. The old gentleman has dealt kindly by us; he has permitted us to carry on the work we had hewn out in the sphere which we specially considered as worthy of better consideration; he has allowed the sun of prosperity to cast its warming beams over our heads, and our hands and hearts have been strengthened anew by the praises and encouraging words he has caused our friends to utter for the work we are striving to do.

Still, notwithstanding all this, we are not yet satisfied. You have never given —— —— a trial. Surely the Canadian trade is worth something to you. Will you give us something this year? We are not particular as to the size of the space. We want you represented in our columns.

Respectively yours,

THE —— PUBLISHING CO.

4. Examine, under the direction of the instructor, several current newspapers, in order to determine how far the quality of Elegance enters into such writing, and where and how each paper as a rule succeeds or fails in attaining it. Compare the methods of the majority of these papers, if possible, with those of the *Temps*, the *Figaro*, the *Neue Freie Presse*, and other standard foreign journals.

5. Compare, both in regard to subject-matter and form, an ordinary novel of the kind offered for sale in railway trains with a typical novel of some reputable contemporary English or American author, — Mr. James, Mr. Howells, or Mr. Meredith. How and where is one preferable to the other in point of force or elegance? If possible, compare both with a good contemporary French novel. The same process can be profitably extended at the option of the instructor to cover other forms of composition.

6. With the following definition of Elegance as a basis, examine a number of the passages from reputable authors quoted in this book, with a view to determining which possess the quality in question in the highest degree:

"We have seen already that every word we use must in greater or less degree possess two distinct traits, — denotation and connotation. It denotes the idea which good use agrees that it shall stand for; it connotes the very various and subtile thoughts and emotions which cluster about that idea in the human mind, whose store of thoughts is so vastly greater than its store of words with which to symbolize thought. And the traits that words possess, compositions must possess too; sentences, paragraphs, chapters, books, put together the words which compose them, and all the traits of these words. In all the elements of style, denotation and connotation may alike be recognized. The secret of clearness, we saw, lies in denotation; the secret of force in connotation. But we have already seen that when all is done, the expression of thought and feeling in written words

can never be complete. Do what we may, with denotation in mind and connotation too, our style can at best be only something

'That gives us back the shadow of the mind.'

No expression can be so perfect that a better cannot be imagined. In this truth, I believe, lies the final secret of the quality I call elegance. The more exquisitely style is adapted to the thought it symbolizes, the better we can make our words and compositions denote and connote in other human minds the meaning they denote and connote in ours, the greater charm style will have, merely as a work of art. In a single phrase, the secret of elegance lies in adaptation."—Wendell: "English Composition," p. 281.

DIRECTIONS FOR WRITING THEMES.

Please observe the following rules. Failure to observe them may in any case be considered sufficient cause for refusing to accept a theme.

1. Use paper eight by ten inches in size.

2. Always use black ink.

3. On the left side of each page leave a margin of at least one inch.

4. Fold the paper once lengthwise. Write at the top of the outside page your name, class, the section or course to which you belong, and the date on which the theme is due. Example:

J. Q. ANDERSON, '94 (or Special),
Section 4,
October 6, 1890.

5. Themes should be returned to the instructor, corrected or rewritten, as the instructor may require. Irregularity in handing in or in returning themes will seriously affect a student's mark.

6. Remember the part a paragraph plays in written composition. A paragraph is rarely composed of merely one or two sentences; usually it is made up of a larger number of sentences, which constitute together the expression of one of the *main* parts of the author's thought. To make the structure of what you write evident, indent your paragraphs, and make it a practice not to leave blank spaces at the ends of your lines (except when a paragraph ends in the middle of a line). See pp. 153, 154.

ABBREVIATIONS AND SIGNS USED IN CORRECTING THEMES.

MS. — Bad manuscript.
Sp. — Bad spelling.
p. — Fault in punctuation.
cap. — Fault in the use of a capital letter.
1, 2, 3, etc. — Words, clauses, or sentences to be rearranged in conformity with the numbering.
[ ] — Passages within brackets to be omitted.
| — Against a clause, sentence, or paragraph incurable by correction, and requiring to be re-cast.
x — Some fault too obvious to require particularizing.

B. — Barbarism.
I. — Impropriety.
W. — Wordy.
H. — Highflown or inflated.
V. — Vague.
} Words.

S. — Solecism.
L. — Structure too loose.
U. — Lacks unity.
E. — Emphasis lacking or wrongly placed.
C. — Structure incoherent.
} Sentences.

¶ — Proper place for a paragraph.
No ¶ — Improper place for a paragraph.
¶ U. — Lacks Unity.
¶ E. — Emphasis lacking or wrongly placed.
¶ C. — Structure incoherent.
} Paragraphs.

T. U. — Lacks unity.
T. E. — Emphasis lacking or wrongly placed.
T. C. — Structure incoherent.
} Whole Theme.

O., A., or T. — Obscure, ambiguous, or tautological.
F. — Feeble.
M. — Misuse of metaphorical language.
K. — Awkward, ugly, or unpleasing.

INDEX TO SUBJECT-MATTER.

Abbreviations used in correcting themes, 218.
Adaptation, 215.
Ambiguity, 189.
Americanisms, 31.
Anglo-Saxon words, 63.
Art, Rhetoric an, 1.
Arts, the fine, 3, note 2.
Authority, basis of, in Rhetoric, 9.

Balanced sentence-structure, 108.
Barbarisms, 18, 19.

Clearness, 187.
Connotation, 206.
Coherence, of the sentence, 142; of the paragraph, 161; of the whole composition, 182.

Decrease of predication, 152.
Definite words, 67.
Denotation, 191.
Dictionaries, 42, note 2.
Directions for writing themes, 217.

Economy of the attention, Spencer's theory of, 127.
Elegance, 211.
Elements of style, 18.
Emphasis of the sentence, 139; of the paragraph, 156; of the whole composition, 179.
Euphemism, 64.
Extension of terms, 191.

Figures of speech, 199.
Fine writing, 64.
Force, 198.

Good use, the principle of, 9–11.
Grammar, 79.

Idiom, 20.
Improprieties, 20.
Intension of terms, 191.

Judgment, its place in the study of Rhetoric, 91.

Latin words, 63.
Letter-writing, 13, 14.
Loose sentence, 104.

Metaphors, 199.
Methods of studying Rhetoric, 4–9.
Method of dividing the study of Rhetoric in this book, 18.
Models of style, 212.

Obscurity, 189.

Paragraphs, necessity of attention to, 153; long and short, 154; unity, 154; emphasis, 156; coherence, 161.
Parallel structure in sentences, 108.
Period, influence of the Latin, 119.
Periodic sentence, 97.
Predication, decrease of, 152.
Precision, 188.
Principles of composition, 130.
Prolixity, 51.
Pronunciation, 36.
Punctuation, 78.

Qualities of style, 187.

Rhetoric, an art, 1; an art that deals with words, 1, 2; as conceived of by Aristotle, 4; method of studying, 4–9; good use one of the guiding principles of, 9–11; does not merely restrain, 10.

Science, Rhetoric not here considered as, 2.
Sentences, punctuation as a guide to the undertaking of, 78; solecisms infringements of the principles of good use as applied to, 79; common solecisms, 80; long sentences, 91; short, 93; periodic and loose, 97; periodic, 100; loose, 104; balanced, 108; the length of the sentence historically considered, 113; sentence-structure influenced by the Latin period, 119; sentence-idea, 120; the unity of the sentence, 130; the principle of emphasis as applied to, 139; the principle of coherence as applied to, 142.
Shall and *will*, 82.
Similes, 199.
Solecisms, 79; common, 80.
Standards and authorities in Rhetoric, 5.
Style, elements or units of, 18; certain models of, 212.
Subjects for themes, 177.
Taste, the function of, in Rhetoric, 91.
Themes, directions for writing, 217: titles of, 178.
Titles for themes, 178.

Unity of the sentence, 130; of the paragraph, 154; of the whole composition, 177.
Use, good, as a standard, 10, 11; as illustrated by the conventions of letter-writing, 13, 14.

Vagueness, 189.
Verbosity, 51.
Vocabulary, growth of the English, 39; paucity of the individual vocabulary, 40; means of extending, 40.

Whole composition, unity of the, 177; the principle of emphasis as applied to, 179; the principle of coherence as applied to, 182.
Words, the medium which Rhetoric uses, 1; the first unit or element of style, 18; barbarisms, 19; improprieties, 20; vocabulary, 39; too many words, 51; too few, 53; long *versus* short, 63; Anglo-Saxon *versus* Latin, 63; simple words *versus* fine writing, 64; euphemisms, 64, 66; definite words, 67.

INDEX TO PASSAGES QUOTED.

Addison, *The Tatler*, 115.
Aristotle, *Rhetoric*, 4.
Arnold, *Culture and Anarchy*, 148; *Empedocles*, 75; *Essays in Criticism*, 25, 145; *Literature and Science*, 121; *Numbers*, 92; *On the Study of Celtic Literature*, 135.

Barrows, *What the Negro is doing for Himself*, 180, 181.
Bible, The, 35, 67, 68.
Browning, *The Lost Leader*, 75; *Saul*, 209.
Bryce, *The American Commonwealth*, 159, 162.
Bunyan, *The Pilgrim's Progress*, 70.
Burton, Robert, *The Anatomy of Melancholy*, 137.

Campbell, *The Philosophy of Rhetoric*, 69.
Carlyle, *Heroes and Hero Worship*, 207.
Cicero, *Orations*, 122.
Clarendon, *History of the Great Rebellion*, 109.
Clifford, *The Common Sense of the Exact Sciences*, 194.
Coleridge, *The Friend*, 106.

Dante, *The Divine Comedy*, 204, 205.
De Quincey, *Essay on Style*, 103, 161.
Dickens, *David Copperfield*, 72.
Dryden, *Essay on Satire*, 115.
Emerson, *Intellect*, 112.

Fowler, *The City-State of the Greeks and Romans*, 192.
Fuller, *The Chevalier of Pensieri-Vani*, 100, 101.

Gebhart, *La Renaissance Italienne*, 71.

Hall, Fitzedward, 31.
Henley, *A Book of Verses*, 32.
Harvard Monthly, The, 164.
Henry VIII., 205.
Hettner, *Geschichte der französischen Literatur*, 123.
Hill, *Our English*, 66.
Horace, *Odes*, 147.
Howells, *Hazard of New Fortunes*, 28.
Hugo, *Quartrevingt-Treize*, 95.
Huxley, *Evolution and Ethics*, 206; *On the Study of Biology*, 193.

James, William, *The Principles of Psychology*, 201.
Johnson, *Life of Pope*, 70.

Lee, Vernon, *Baldwin*, 69.
Lincoln, *Gettysburg Address*, 94.
Lowell, *Harvard Anniversary*, 43; *Biglow Papers*, 64.

Macaulay, *Essays*, 96, 112, 117, 160; *History of England*, 158, 179.
Malory, *Morte d'Arthur*, 27.
Mandeville, *Voyage and Travel*, 126.
Matthews, Brander, *Americanisms and Briticisms*, 31.
McElroy, *Structure of English Prose*, 82.

Milton, *Areopagitica*, 113.
Morris, *The Earthly Paradise*, 124.
Murray, *A New English Dictionary*, 25.

Newman, *Idea of a University*, 44, 185; *Sermons*, 101.

Owen, *Skeptics of the Italian Renaissance*, 76.

Palmer, G. H., *University Extension*, 171.
Perry, T. S., *History of English Literature in the Eighteenth Century*, 119, 146.

Rembrandt als Erzieher, 71.
Royce, J., *The Spirit of Modern Philosophy*, 195.
Ruskin, *Stones of Venice*, 111.
Russell, W. C., *The Life of the Merchant Sailor*, 193.

Scott, *Kenilworth*, 35.
Shakespeare, see *Henry VIII.*
Southey, *Life of Nelson*, 131.
Spencer, *First Principles*, 47.
Story, W. W., *Fiametta*, 25.
Swift, *Journal to Stella*, 47; *Proposal for Correcting the English Language*, 37.

Taine, *Histoire de la littérature anglaise*, 124; *Philosophie de l'Art*, 196.
Tennyson, *Ulysses*, 208.
Thayer, W. R., *The Dawn of Italian Independence*, 76.

Virgil, *Æneid*, 204, 205.

Wendell, B., *Cotton Mather*, 49; *English Composition*, 90, 215.
Wilkins, M. E., *Jane Field*, 29.
Wustmann, *Allerhand Sprachdummheiten*, 37.

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